





sus ci pe de pre ca ti o - nem nos - tram Qui se des at  
 des te rum Pa - - - tris // mi se re re no bis //  
 Quo - ni am tu so lus san ctus tu - so lus  
 Do - - - mi nus Je su chris - - - te  
 Cum san - cto - spi ri tu in glo ri a de i Pa tris  
 A - - - men A - - - men A - - - men A - - -  
 A - - - men A - - - men



Det  
Jezzi -

Prozi.



et as cen dit in coe lum sedet - at dex te ram Pa -

tris et in te rum ven tu rus est cum - glo ri

a ju di ca re vi vos et mor tu os et mor - tu os

Et in spi ri tum san ctum Do mi num et vi

vi fi can - - - tem qui - ex Pa tre Fi li o que

ce dit qui cum Pa - tre et Fi li o si mul a do ra

tur et con glo ri fi ca tur qui lo cu - - - tus

est - per Pro phe - - - tas Et ex - - - pectores

re ti - o - nem mor tu o - - - rum

Et vi - - - tam ven tu - - - ri sae cu li A -

- - - men A - - - - - men A - - -

- - - men A - - - - - men

*Fine*

*Solo*

*Glo*

*Glo*

*in*

*Adagio*

*cel*

*Agnus*

*mun di*



Sanctus

San - - - - - ctus San - - - - -  
ctus Do mi nus De us Sa ba oth  
Sa - - - - - ba - oth  
Glo ri a tu - - - - - a  
Glo ri a tu a  
Glo san na in - ex - cel - sis  
in - ex - cel - sis

Benedictus

Adagio 16  
Glo san na in - ex -  
cel - sis in ex - cel - sis  
Agnus Dei 18  
Agnus Dei qui tol lis pec ca ta  
mun di mi se re re no bis VIRE



Agnus Dei qui tol lis peccata mundi do na no bis pa  
cem do na no bis pa cem do - na - no - - bis  
pa - cem.



*Massa Pontifical 2<sup>e</sup> de J. J. J. J.*

*Maria 18-8-34*

*Ky - ri - e - lei - son*  
*Ky - ri - e - lei - son Ky - ri - e - lei - son*  
*lei - son e - lei - son Ky - ri - e - lei - son*  
*28 Ky - ri - e - lei - son Ky - ri - e - lei - son*  
*e - lei - son Ky - ri - e - lei - son Ky - ri - e - lei - son*  
*son e - lei - son Ky - ri - e - lei - son*

*Gloria*  
*Et in terra pax ho - mi ni bus bo - nae vo -*  
*lae - tis Lau damus te be ne di ci mus te //*  
*ca mus te // Gra - ci as a gi mus ti bi pro pter*  
*magna glo - ri am tu am //* De - us Pa ter om - ni po tens Do mi ne fil li mi ge ni te Je su Chri - ste //



Qui tollis pec ca ta mun - di mi se re re no -

sus ci pe de pre ca ci o - nem no - stram Qui se des a

des te ra Pa - tris mi se re re no bis

Quo - niam tu so lus sac tus tu - so lus Do -

mi nus Je su Chris - te

cum San - to Spi ri tu in Glo ri a dei Pa tris A

men A men A men et

men et - - - men

Credo Pa tris om ni po tens fa cto - rum coe li et ter re Vi si

bi lium om ni um in vi si bi lium Et in se mun do pri mus ge

ni tum fi li um de i uni ge ni tum Pa trem de De o

de i men de lu mi ne Pa trem ve rum de De o ve ro



Ge ni tum non Fa - - - ctum con su b ta ci a lum Pa tri per quem

om ni - a Fa cta sunt per quem om - ni a Fa cta sunt qui

pro pter nos ho mi nes et pro pter nos tram sa lu tem et pro pter

nos tram sa lu tem de scen dit de coe - - - lis

Et re sur re xit ter ci a di - - - ce cum des crip ti

ras et a scen dit in coe lum se det ad dex te ram Pa

tris Et in te ram ven tu rus est cum - - - Glo ri a ju di ca re vi

vos et mor tu os et mor tu os Et ins pi ri tu

San ctum Do mi num et vi vi fi can - - - tem qui es

Pa tre Fi li o que pro ce dit qui cum Pa tre et Fi li o si mil

a do ra tur Et con glo ri fi ca tur qui lo cu tus

est per Pro phe - - - tas

20 VIRE



*Lament*

Ex - pe cta re sur re cti - o - nem mor tu o - rum  
Et vi - tam ven tu - ri sae cu li a - men  
a - men a - men a - men

*Sanctus*

San - ctus San - ctus Do mi nus De us Sa ba oth Sa - ba oth  
Glo ri a tu a Glo ri a tu a  
san na in - ex cel - sis in - ex cel - sis

*Benedictus*

san na in - ex cel - sis in - ex cel - sis  
ul - cis



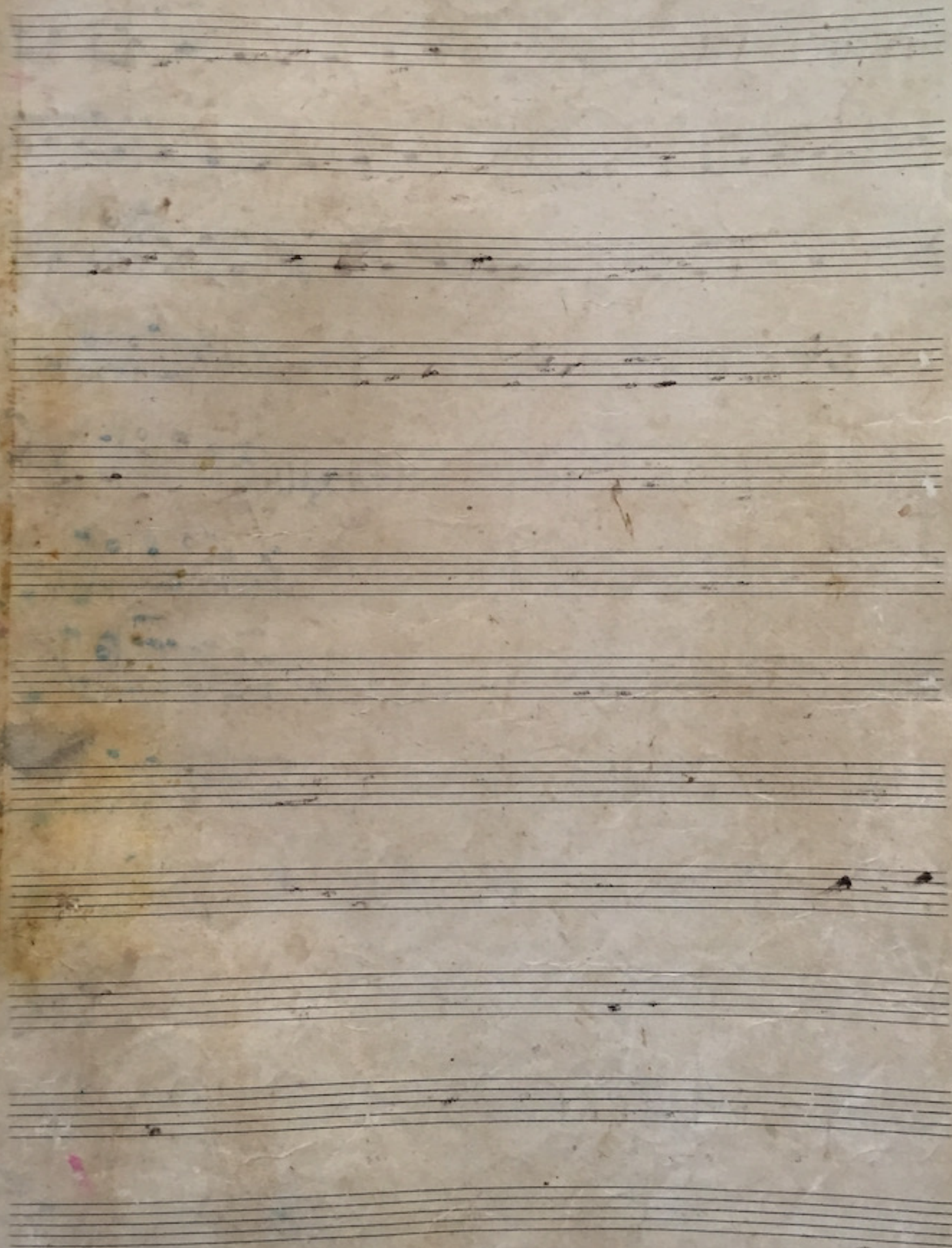
*Agnus Dei*  $\text{G:} \frac{3}{4}$  3

*Agnus Dei qui tol lis pec ca ta*  
*mun di mi se re re no bis*  
*Agnus Dei qui tol lis pec ca ta*  
*mun di do ma no bis pa cem do ma no bis pa cem do*  
*no bis pa cem* *fin*

*Pimda 11-4-916*

*Pertence a Joao Antonio Romão*





BREVETÉ S. G. D. G.



1<sup>re</sup> Voix

Pa-trem o-mni-po-tentem fa-cto-rem coe-li et ter-rae vi-si-bi-li-um

in-vi-si-bi-li-um Et ex Pa-tre na-tum an-te om-ni-a sae-cula

De-i De-i De-o lu-men lu-mi-nis De-i ve-rum De-o ve-

ge-ni-tum non Fa-ctum con-sub-stan-ti-a-lum Pa-tri per quem

om-ni-a Fa-cta sunt qui pro-pter nos ho-mi-nes et pro-pter nos-tram

lu-ti-mi-nem des-cen-dit de coe-lis ho-mi-ni-fi-catus est

am-pro-mo-bis sub Pon-tio-li la-to Pas-cus et se-pul-

-tus-est Et res-sur-xit ter-ti-a di-e se-cun-dum scri-p-tu-ras et as-

cen-dit in-coe-lum se-det ad dex-te-ram Pa-tris et i-ter-ven-tus

tu-eris et et-er-nam-san-ctam-catho-li-cam et A-pos-to-li-cam Ec-cle-si-am in-re-mis-si-o-nem

pec-ca-to-rum et vi-tam ven-tu-ri sae-cu-li A-men A-men A-men

men A-men A-men A-men


men A-men A-men A-men

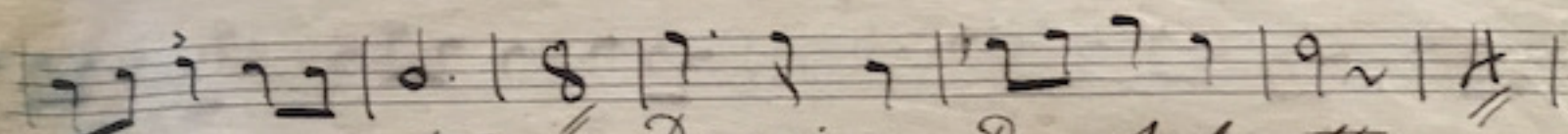
men A-men A-men A-men

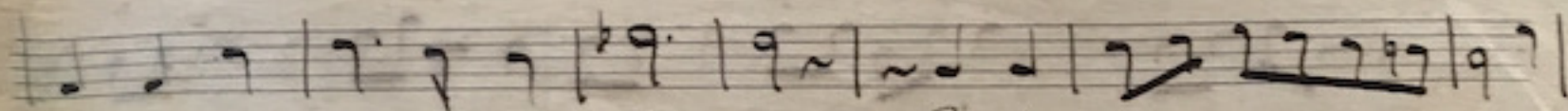
men A-men A-men A-men

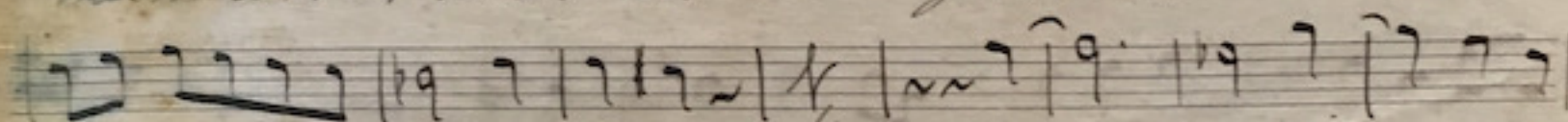
Sanctus

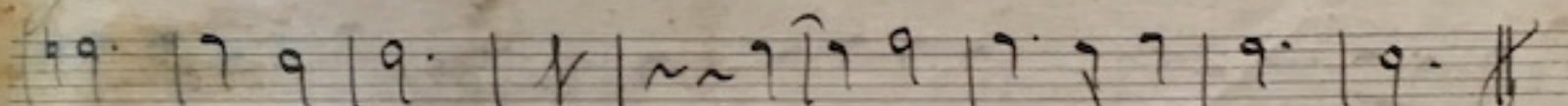


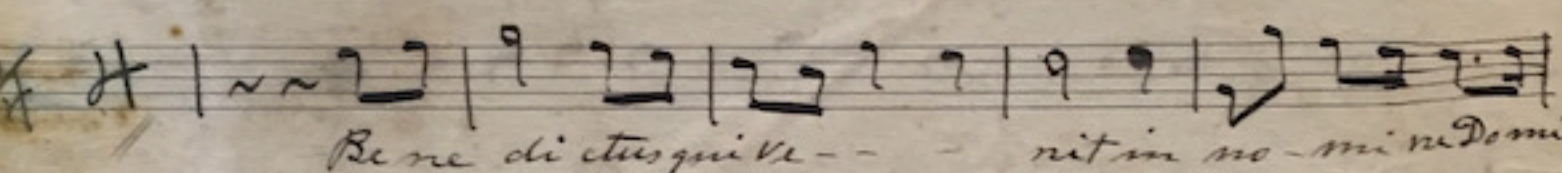
*Sanctus*  *San - - - - - ctus San -*

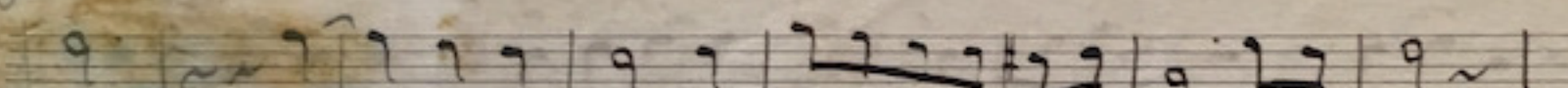
 *ctus // Do mi nus Deus Sa ba oth*

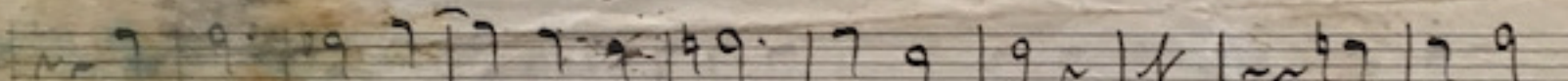
 *He mi sunt coe li et ter ra Glo ria tu a*

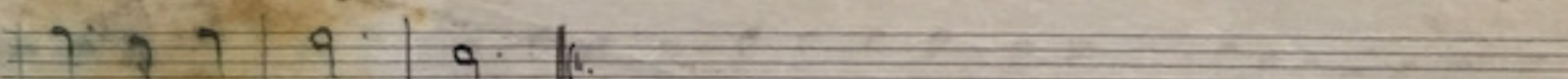
 *56 ri a tu a // Ho san na in - ex -*

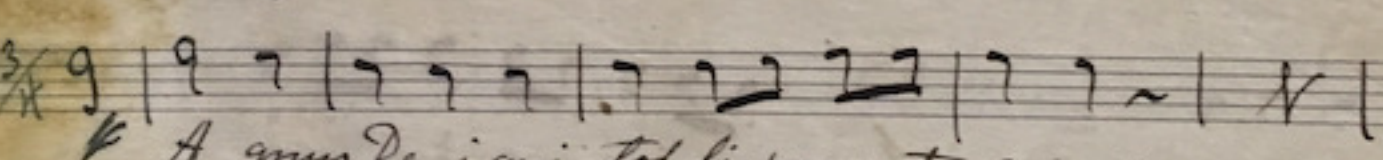
 *cel cis // in ex cel - sis*

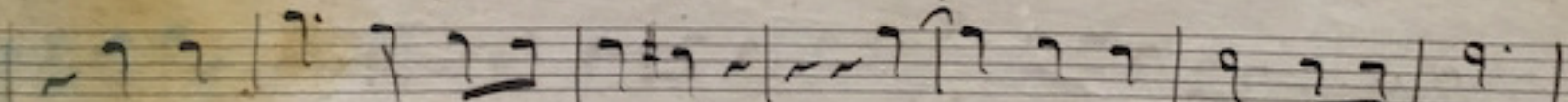
*Benedictus*  *Bene di ctus qui ve - - - nit in no - mi ne Do mi*

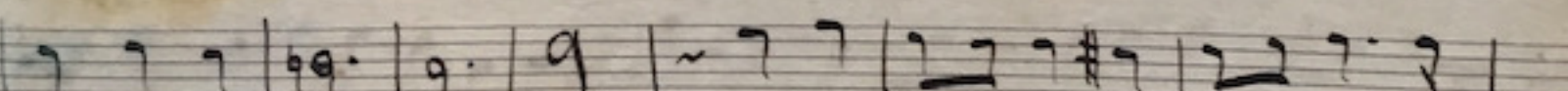
 *ni qui - ve - nit in no - - - mine Do mi ni*

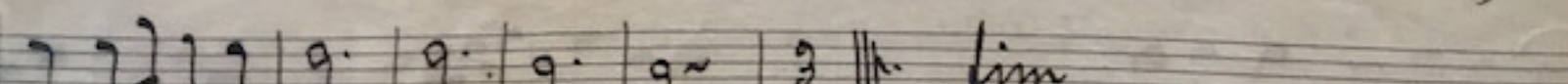
 *Ho san na in - ex - cel - - - cis // in - ex*

 *cel - sis*

*Agnus Dei*  *A gnus De i qui tol lis pec ca ta mun di*

 *mi se re re no bis no - - - bi mi se re*

 *re no - - bis // Do na no bis pa cem Do na no bis*

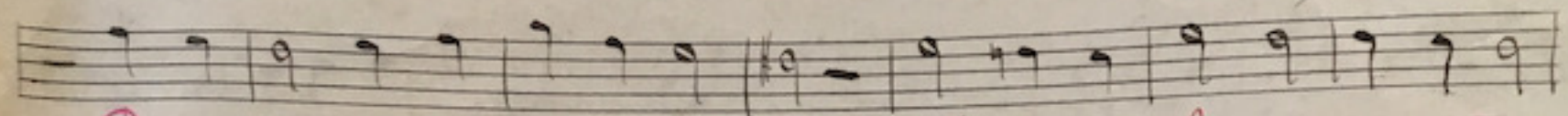
 *Pa - - - - - cem*

*Pinda 25 de Maio de 1917*  
*João Antonio Romão*

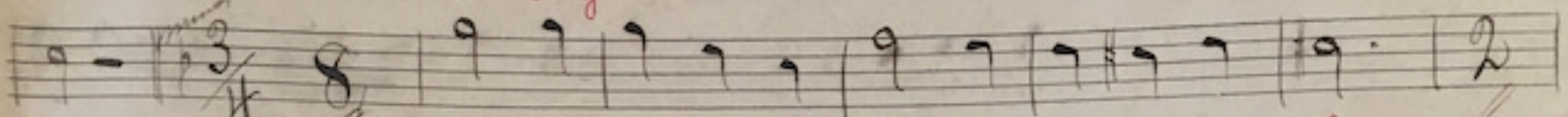




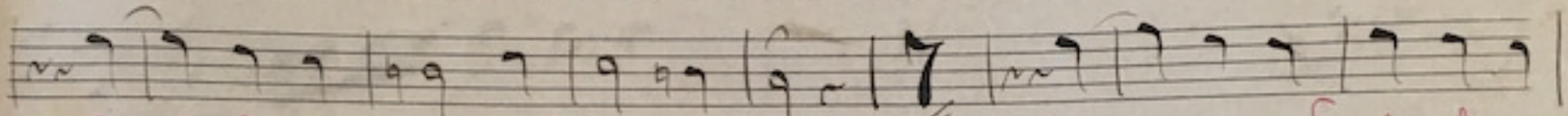




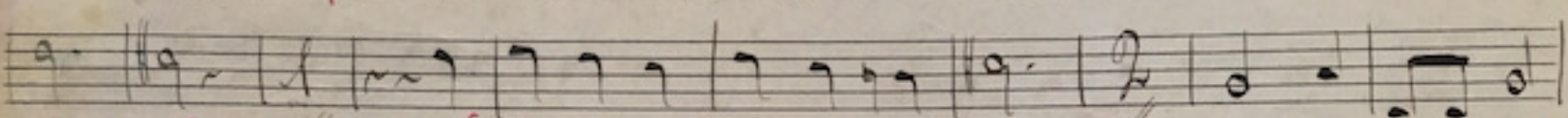
Po mi ne De us Agnus De i Fi li us pa - - -



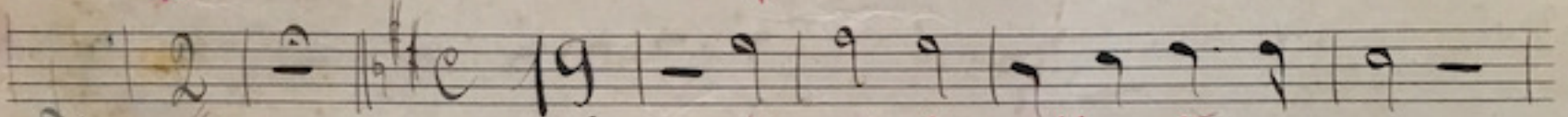
tris mi se re - re no - - - bis



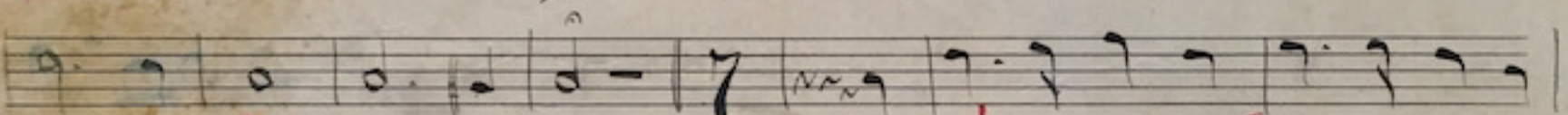
Qui tol lis pec ca ta mun - di Qui se des ad des te ram



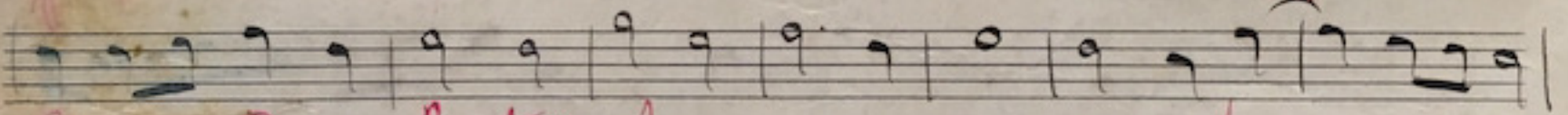
Pa tris et des te ram pa - - tris mi se re re no



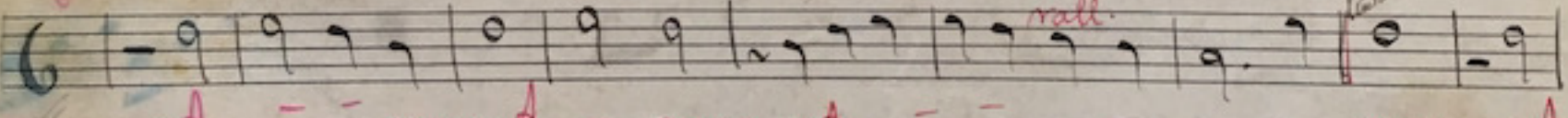
bis tu sol lus Al - tis si mus



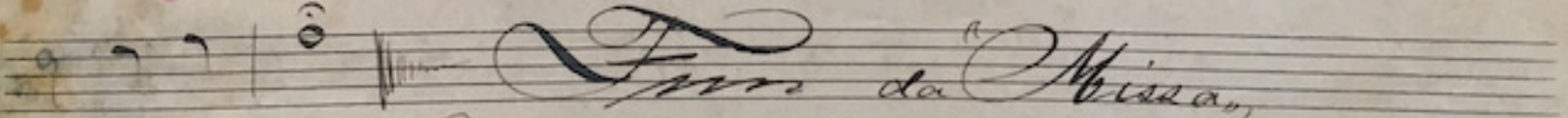
pa tris - - te Cum san - - cto spi ri tu in



Gloria De i Pa tris A - - - men A - - - men

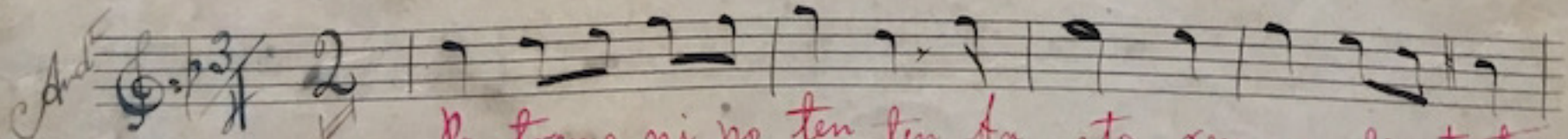


A - - men A - - men A - - - men A

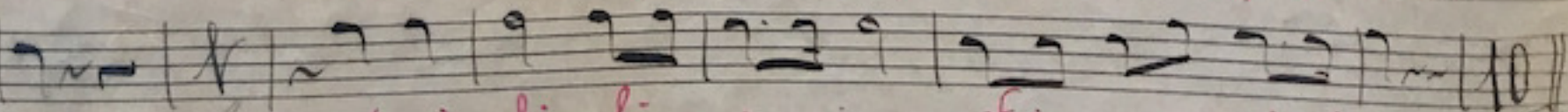


- - - men

**Credo**



Pa tris o mi po ten tis fa cto rem coe li et ter



ra vi si bi li um om ni um et in vi si bi li um



Et ex Pa-ter ma-thum an-te om-ni-a sae-cu-la De-us de-De-  
 o lu-men de lu-mi-ne De-us ve-rum de-De-o ve-ro  
 ge-ni-tum non Fa-ctum con-sub-stan-ti-a-lum Pa-tri  
 per quem om-ni-a Fa-cta sunt qui pro-pter nos ho-mi-  
 nes et pro-pter nos-tra sa-lu-ti-em des-cen-dit de-  
 cae-li Bra-ci fi-li-us et si-am-po-ni-  
 bus sub Pon-ti-fi-ca-to pas-sus et se-pul-  
 -tus est Et res-sur-xit ter-ti-a die et a-s-  
 -cen-dit in cae-lum se-dit ad dex-te-ra-m  
 Pa-tris et i-te-rum ven-tu-rus est  
 et - re-gna-re San-ctus Pa-tris li-cam et et - per-  
 to-li-cam Ec-cle-si-a-m

VIRE



contralto

in re mis si o nem pec - ca - to - rum  
et vi - tam ven tu - ri sae cu li  
et - - - - - men et - - - - - men et - - - - -  
- men et - - - - - men et - - - - -

Sanctus

San - ctus San - ctus  
Po mi nus De us Sa ba oth Ple ni sunt cae li et  
ter ra Glo ria tu a - glo - ri a  
tu a Ho san na in - ex - cel - sis  
in ex cel - sis

Benedictus

Bene di ctus qui ve - nit in no - mi ne Do mi ni  
qui - ver - nit in no - mi ne Do mi ni  
BREVETÉ S. G. D. G.



Ho san na in - ex - cel - sis in

- ex cel - sis

## Agnus Dei

A gnus Dei qui tol lis pec ca ta mun di

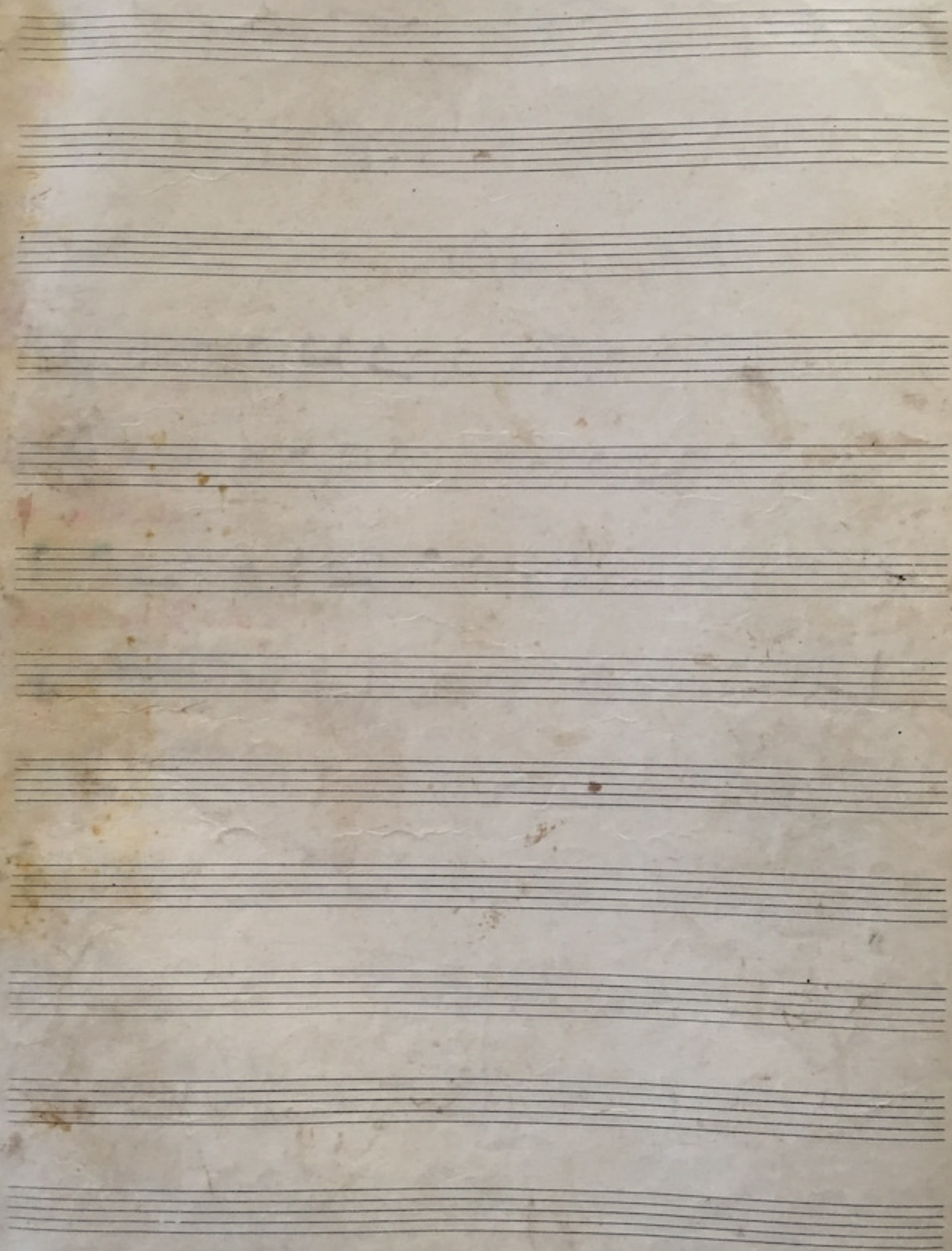
mi se re - re no bis no bis mi se re

re no - bis do na no bis pa cem Do na no bis

pa - cem

Pinda 11-4-916  
Pertence a João Ant. Romão





*Tenar*

*Commencement de la section*



Tenor Soprano

Jon. M. Oliver

# Missa Pontificalis de S. Perotti

Tempo

*Kyrie*

Ky - ri e e lei - son Ky  
rie e - - lei son e lei son Ky - ri e - -  
e lei son Christe e lei - son e - lei - - son  
Christe e - - lei son Christe e - - lei son e - lei -  
son e lei - - son Ky - ri e e lei - -  
- - son Ky rie e - lei - son e - lei son Ky - ri  
e - - lei son

*Gloria*

Et in ter ra pa - x ho - mi ni bus bo - nae vo - lun -  
ta - - tis San - ctus A - - do - na - mus te  
Glo - ri - fi - ca - mus te Do mi ne De - us rex ce - les -  
tis De - us Pa - ter om - ni po - tens Do mi ne De - us  
A - gnus De - i Fi - li us Pa - - - tris mi se -  
re - re no - - - bis Qui tol lis pec - ca - ta mun - di  
Qui se des ad des - te - ra pa - tris et des - te - ram pa - - tris

VIRE



Mi se re re no bis tu sol lus al - tis si mus  
 Je su chris te cum san - cto spi ri tu in  
 Glo ri a De i pa tris A - - - men A - - - men  
 A - - - men A - - - men A - - - - - men A - - - men  
 Credo *And.*  $\text{G:} \frac{3}{4}$  2 Pa trem o mi po ten tem fa cto rem ce li et ter  
 re vi ri li um om ni um et in vi ri li um ex pa  
 tre na - tum ante om ni a se cu la De um De - o lu men lu mi  
 na De um Ve rum De - De o ve - ro ge ni tum non fa - - - ctum con su to  
 ran ti a lem pa tri per quem om - ni a fa cta sunt  
 qui pro pter nos ho mi nes et pro pter nos tra san cta lu x de  
 cen dit de cae - - - - - lis Cruci fi xus es ti  
 am pro no bis sub Pon ci o Pi la to Pas - - - sus et se  
 pul - - - tus est *VIVO* Et re su re xit ter ti a  
 di e se cun dum scri p tu ras *VIRE*

et as c  
tris et  
san ctam  
ca  
tu  
men  
Deus sa  
tu  
na m



et as cen - dit in coe lum se det a des te ram Pa -  
 tris et i te rum ven tu rus est et u nam -  
 Sanctam catho li cam et A - pos - to li cam Ec cle -  
 si am in re mis si o nem pec -  
 ca to rum et vi tam ven -  
 tu ri sae cu li A - men A - men  
 A - men A - men

## Sanctus

San - ctus San - ctus Do mi nus  
 Deus Sa ba oth Ple ni sunt coe li et ter ra Glo ria  
 tu a Glo ri a tu a Ho san -  
 na in ex cel - sis in ex cel - sis

Seque Benedictus



# Benedictus

Adagio

Bene di ctus qui ve - - - nit in no - mine Do mi -  
ni qui - ve - nit in no - - - mine Do mi - ni  
Ho san na in - - ex cel - - - cis // in  
- ex cel - - - - cis

# Agnus Dei

A gnus De i qui tol lis pec ca ta Mun di //  
mi se re - - re no bis no - - - bis mi se re  
re no - - - bis // do na no bis pacem Do na no bis  
Pa - - - - - cem // *fin*

Pindamonhangaba 28-8-1937

João Antonio Romão



Missa Pontificalis de L. Perosi

Tenor

*And.<sup>te</sup>*  $\text{3/4}$  Ky - ri - e - lei - son  
Ky - ri - e - lei - son e - lei - son Ky - ri - e -  
e - lei - son / Christe - lei - son e - lei -  
- son / Christe e - lei - son / Christe e - lei - son e -  
lei - son e - lei - son / Ky - ri - e - lei -  
son / Ky - ri - e - lei - son  
e - lei - son Ky - ri - e - lei - son

*Gloria* *mod.*  $\text{3/4}$  Et in terra pax ho mi ni bus bonae volun -  
tas / Sandamuste A - do ra mus te. / Glo ri a ca - mus  
te / Domine Deus rex celestis / De - us Pa ter omni po -  
tens / Domine Deus Agnus Dei Fi li us Pa -  
tris / mi se re re no - bis / Qui tol lis pec -  
ca ta mun - di / Qui se des ad dex te ram Pa tris /  
des te ram Pa - tris / mi se re re no bis



tu sol lus al - tis si mus Je su Chris - - te Cum  
 san - - cto spi ri tu in glo ri a De i Pa tris A - - -  
 - men A - - - men et - - - men et - - - men et - -  
 - - - men et - - - men *Fine da Meina*

*Credo* *And<sup>te</sup>*  $\text{G: } \frac{3}{4}$  2 | Pa trem o mi po ten tem fa cto rem  
 coe li et ter re vi si bi li um om ni um et in vi si bi li  
 um // et ex la ter na tum ante om ni a se cu la De um de De -  
 o lu men de lu mi ne De um ve rum de - De o ve - ro ge ni tum non  
 Fa - - - tum con sul tam ci a lem pa tri per quem om - ni a  
 Fa cta sunt qui pro pter nos ho mi nes et pro pter nos tra men ta  
 lu tum des cen dit de coe - - - - - lis // ex ci  
 pi ens et i am pro no - bis sub Pon ci o Pi la to Pas - - -  
 sus et se pul - - - - - tus - est *vivo* Et res su re  
 xit ter ti a di e se cum dnu ci pti ras et as cendit in coe -



# Tenor

lum se det a des te nam Pa - - - - - tris et i te sum re  
 tu rus est **12** **23** et - in nam - Sanctus cat ho li cam et  
 a - ps - to li cam Ec - cle - - - - - si am  
 in re mi si o nem pec - ca to - - -  
 rum **15** et vi - - - - - tam ven tu - - ri sae cu li  
 a - - - - - men a - - - - - men **6** a - - -  
 - - - - - men a - - - - - men a - - -

## Sanctus

men  
 San - - - - - ctus San - - - - - ctus  
 Do mi nus De us Sa ba oth Ple ni sunt cae li et ter  
 ra Glo ria tu - - - - - Glo - - - - - ri a tu a  
 Glo san na in - ex - cel - - - - - sis in ex cel -

## Benedictus

cis



*Benedictus* *Adagio*

Bene dictus qui ve - nit in  
 no - mine do mi ni qui - ve - nit in no - mine  
 do mi - ni Ho san na in - ex - cel - sis  
 in - ex cel - sis

# *Agnus Dei*

*Agnus Dei* qui tol lis pec ca ta mun di  
 mi se re - re no bis no - bis mi se re  
 re no - bis do na no bis pa cem do na no bis  
 la - ce m.

*Fine*

Pindamonhangaba 28 de Maio de 1917  
 João Antonio Romão



Bassano

Baritono

7 cont 11 Sep

*Gloria* 2:3/2 || ~ 1 7 9 1 9 1 1 7 9 9

Et in ter-ra pa-x ho-mi-ni-bus  
bonae volun-tatis Lau-da-mus te Glo-ri-a-m

ca-mus te. // Gra-ti-as a-gi-mus tibi pro-pter  
ma-gnam glo-ri-am tu-am De-us Pa-ter om-ni-po-  
tens Do-mine fi-li u-ni-ge-ni-te // 10 | VIRE

BREVETÉ S. G. D. G.

BREVETÉ S. G. D. G.



*Qui tol lis pec ca ta mun di mi se re re no - - bis*

*Su sci pe pla gas cati o - mem no - stram Qui se des ad dex te ram*

*Pa tris mi se re re no bis Quo ni am*

*In so lus San ctus In so - lus Do - - mi ne Je su*

*chris - - te cum san - - cto spi ri tu in glo ria De i Pa tris*

*A - - - - - men in - - glo ri a in glo ri*

*a De - - i pa - - tris De - - Pa - -*

*tris A - men A - men A - - - - -*

*men A - men*

*Credo Pa trem om ni po ten tem fac to - rem*

*coe li et ter re Vi si bi li um om ni um*

*in vi si bi li um VIRE*

*fin*



lu men de lum i ne De um Ve rum de De o Ve ro ge ni tum non

Fa - - - etum sub stan ci a lem pa tri qui

pro pter nos ho mines des cen dit de coe - - -

li Et in car na tus est de spi ri tus

san cto ex Ma ri a Vir gi ne et ho mo Fa - - - etum est

ter tia di es se cum de us ip se ras Fa

de scendit in coe lum se des ad dex te ram Pa - - - tris et in te ram ven

tu rus est Ju di ca re vi - - - vos et mi nus os

cu jus re gni non e rit Fi nis con fi ter

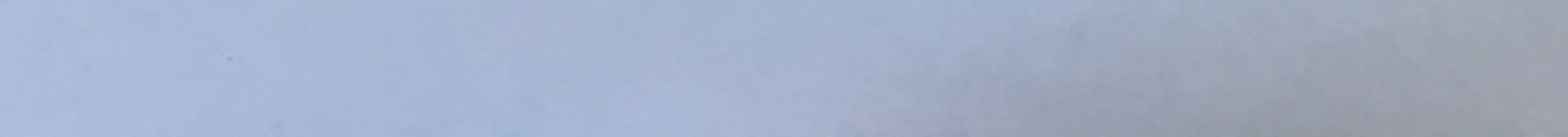
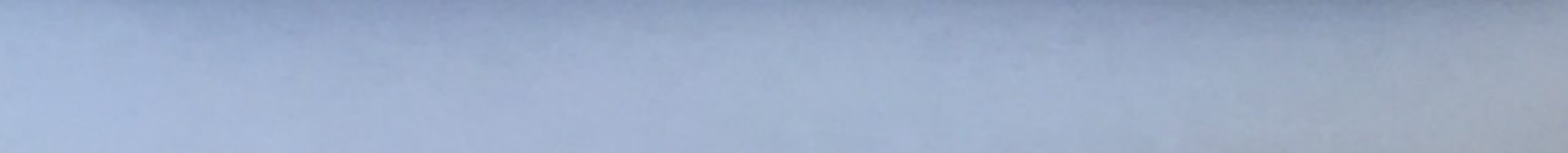
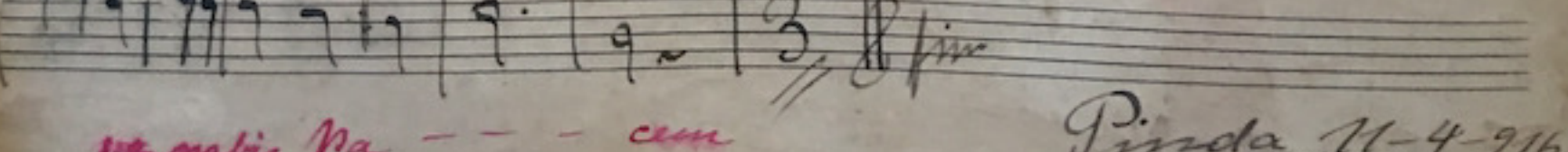
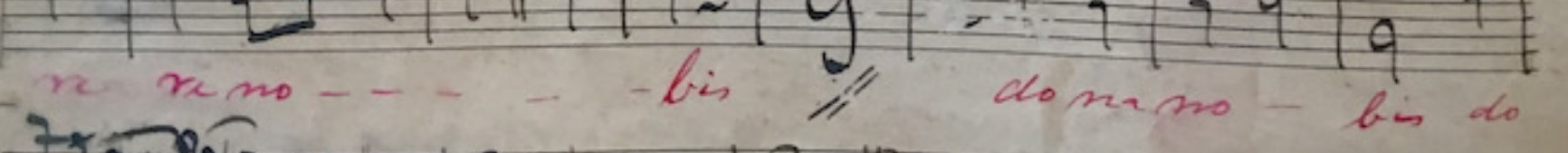
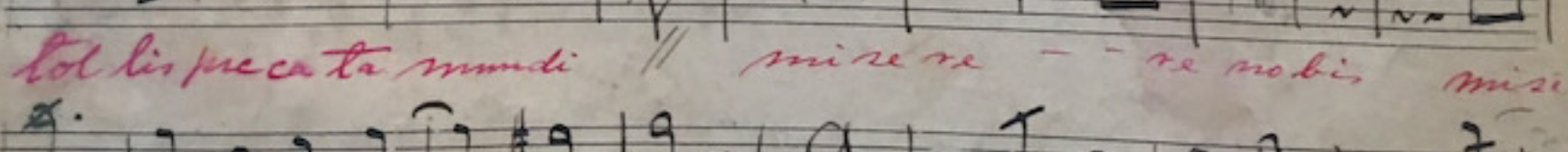
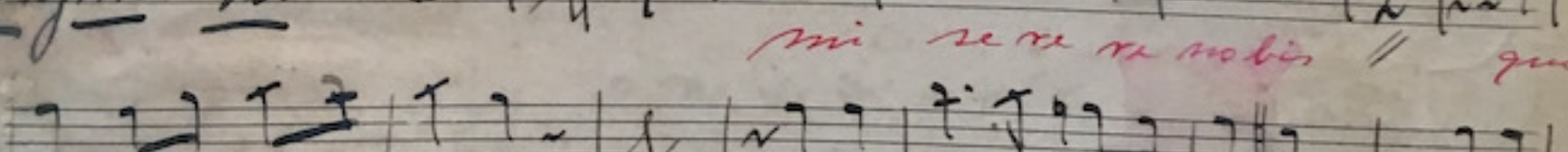
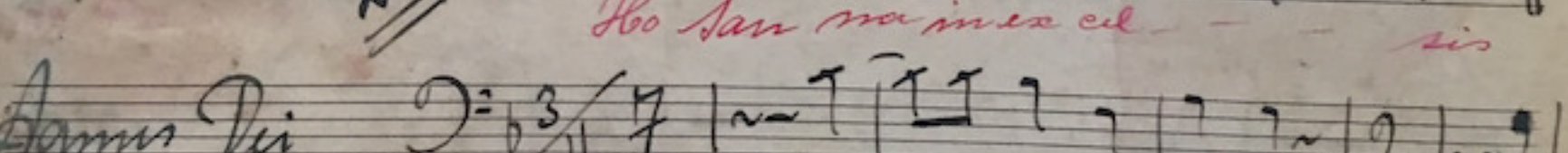
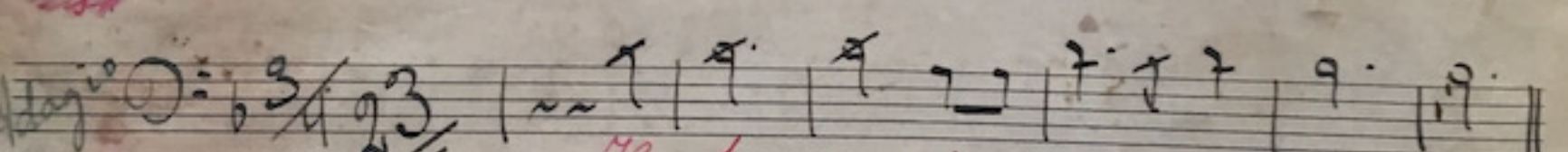
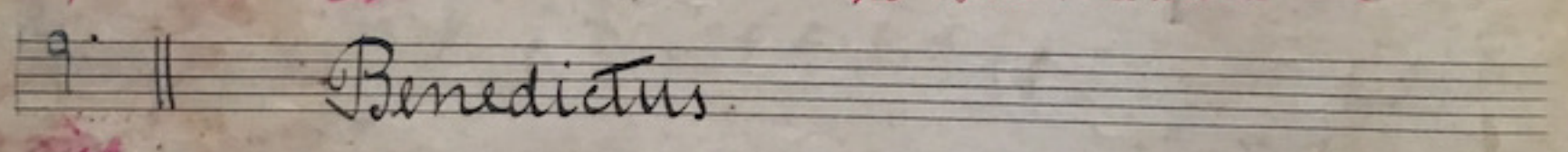
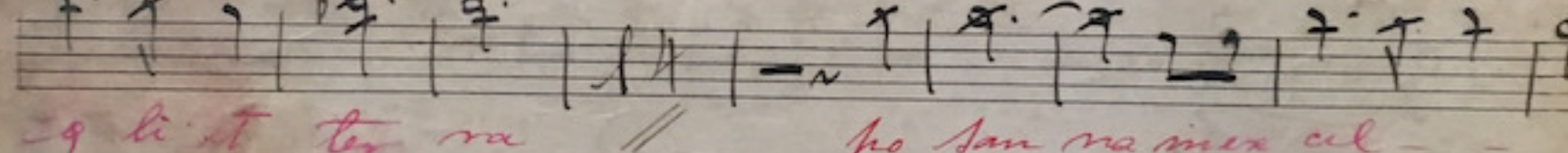
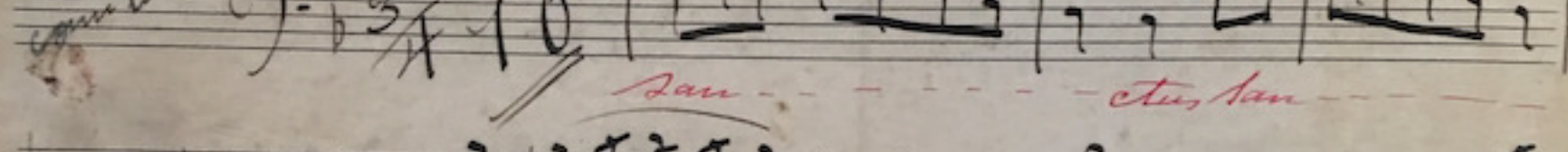
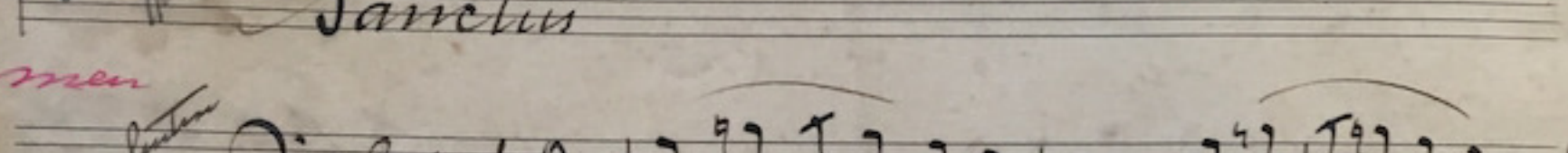
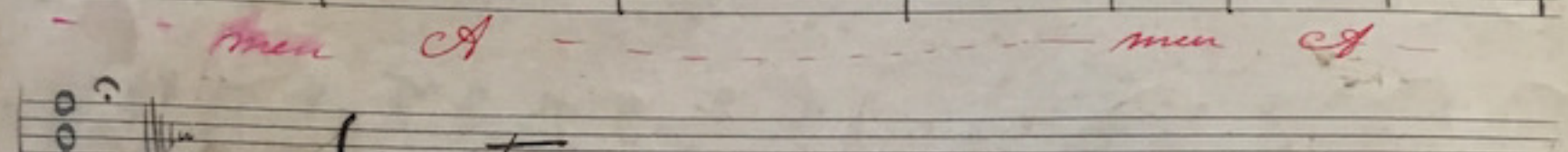
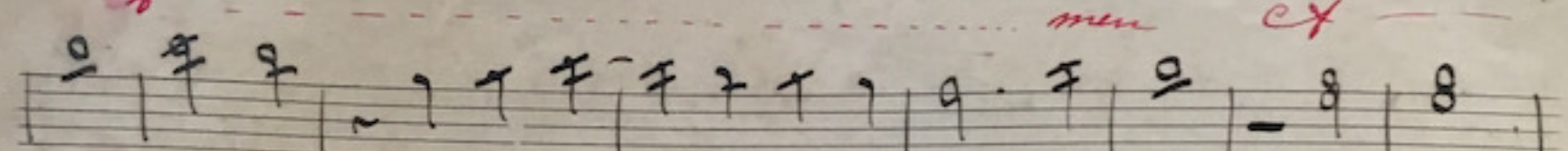
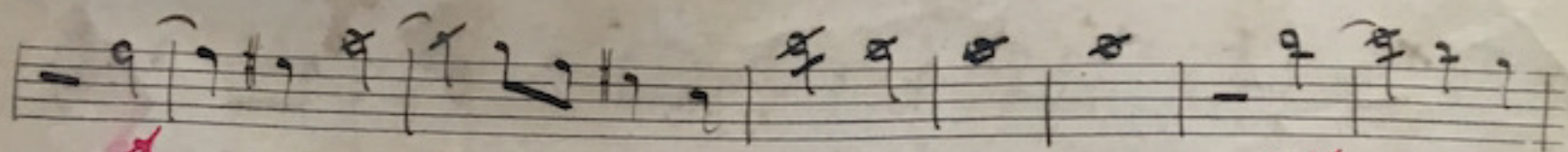
or in num Ba p tis ma in re mi si o nem Et vi - - -

tan ven tu - - ri sae cu li A - - - - men

et vi - - - tam A - - - - men



Baixa



Sanctus

Benedictus

Agnus Dei

me nobis pa - - - - - cum

Pinda 11-4-916

João e Antonia Romão



1<sup>o</sup> Violino Missa Pontifical de Perosi

*Lyrie*

*rall.* *Cresc.* *ff* *rall.*

*Gloria*

*ff*

VIRE  
JA



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Performance markings are present: *Andte* (top right), *rit* (above the second staff), *Lento* (above the fourth staff), *con Vita* (above the sixth staff), *rall* (above the eighth staff), and *Lento* (above the ninth staff). The manuscript is written in dark ink on aged, slightly stained paper.

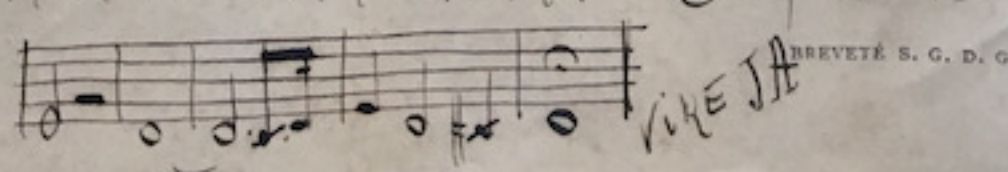
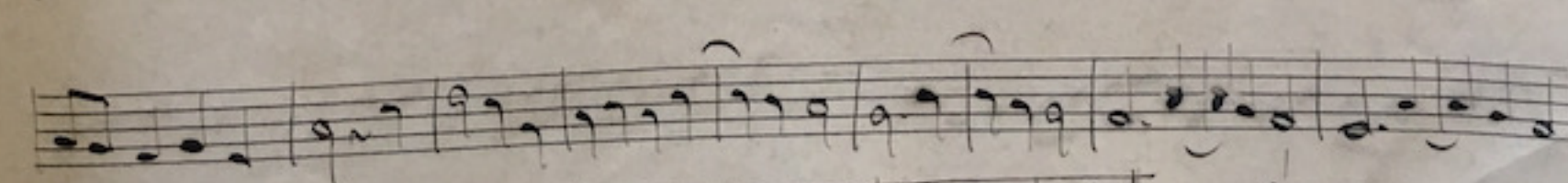
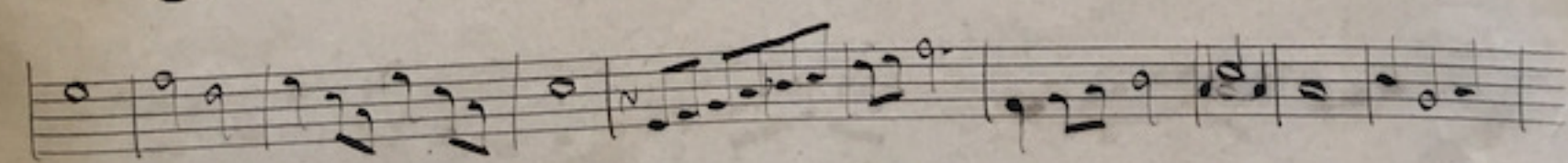
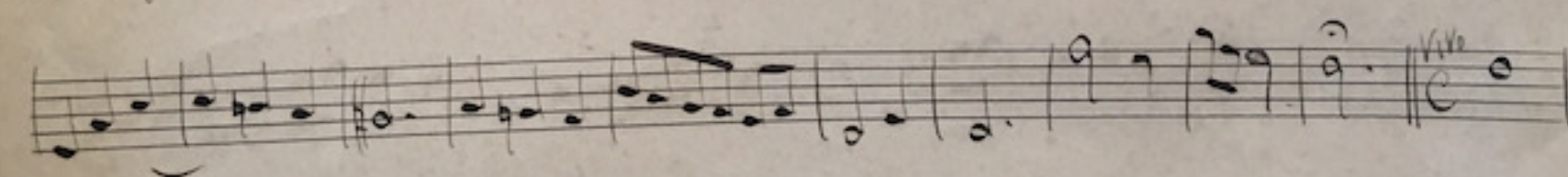
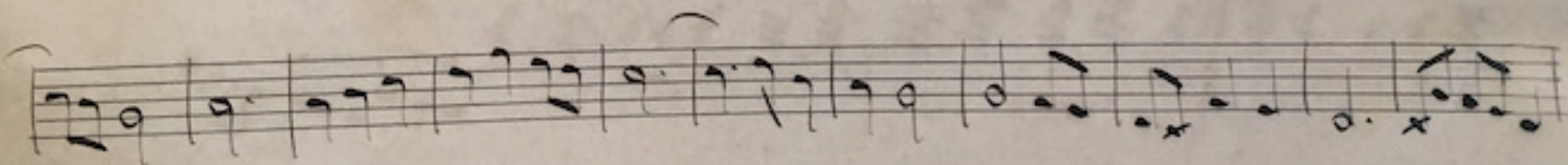
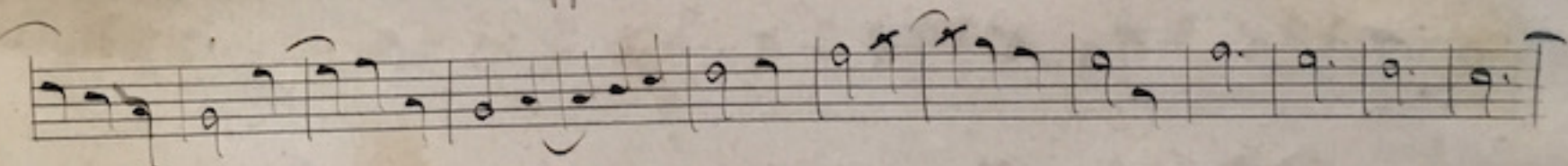
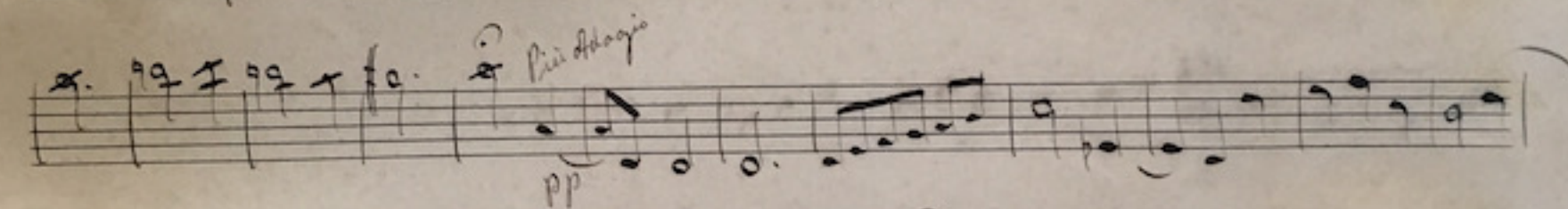
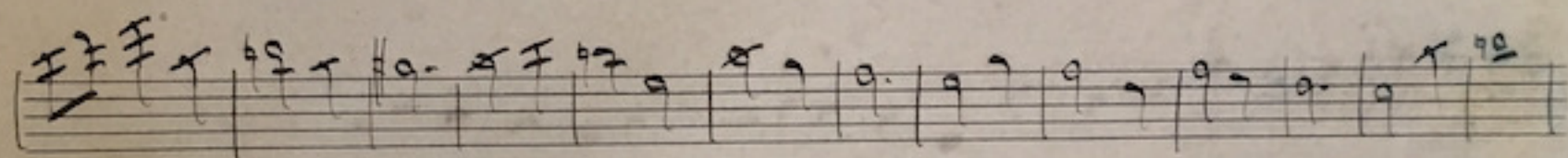
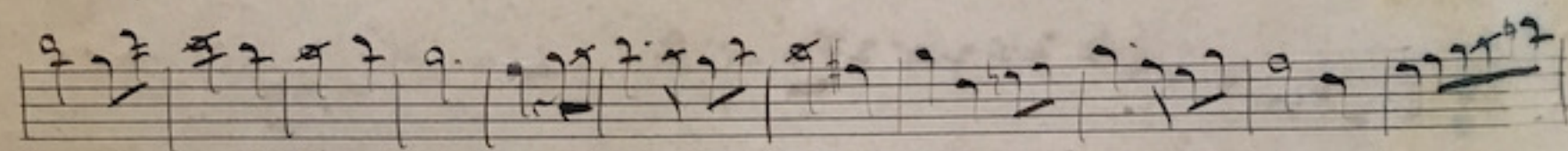
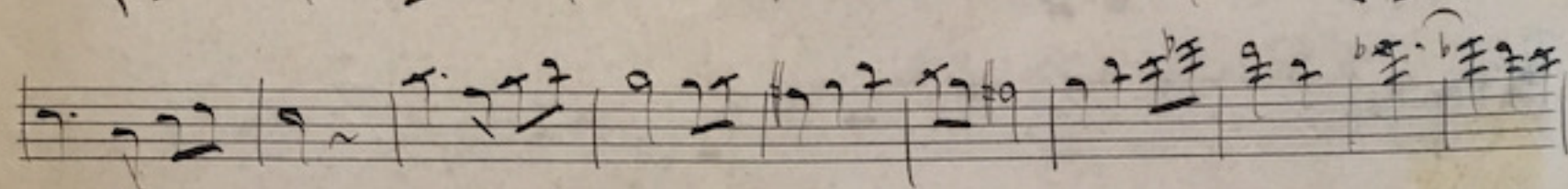
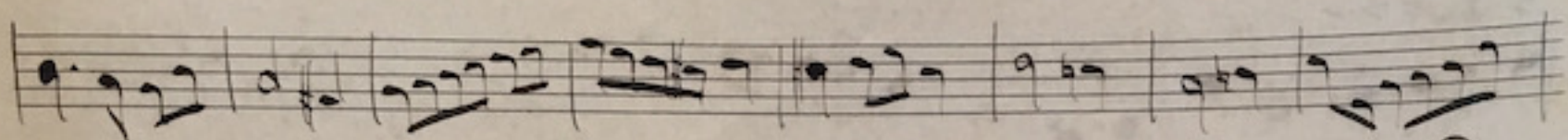
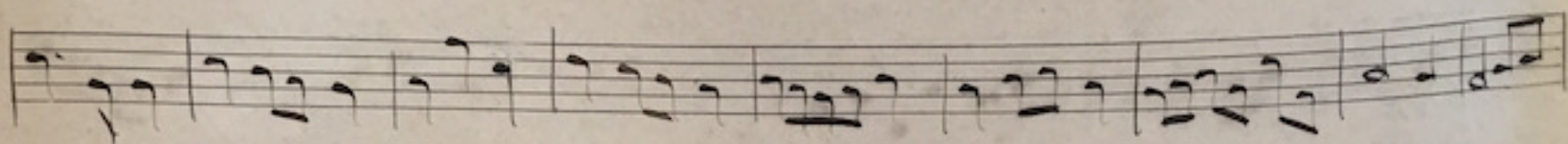
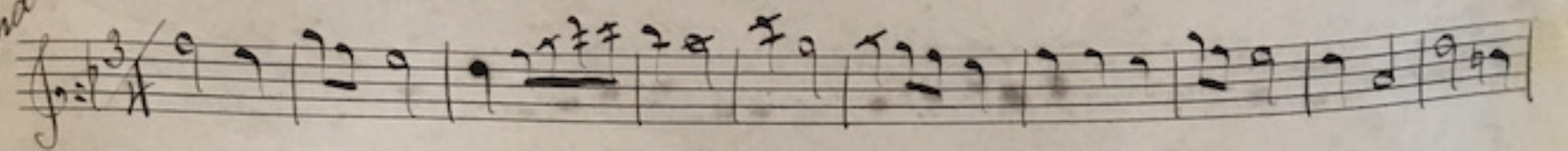
*Fine da Missa, Agnus Credo*



# Credo

mi

*Andte*





*con moto*

*1<sup>a</sup> Violon*

Handwritten musical score for Violon, measures 1-10. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The manuscript shows signs of age, with some ink bleed-through from the reverse side.

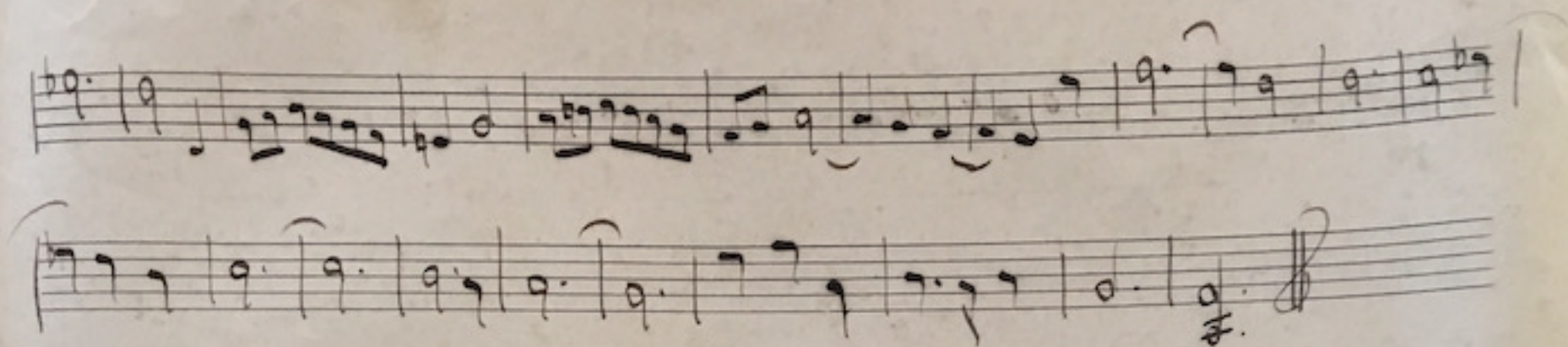
*Sanctus*

Handwritten musical score for the section titled "Sanctus". It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of three staves of music, primarily using eighth and sixteenth notes.

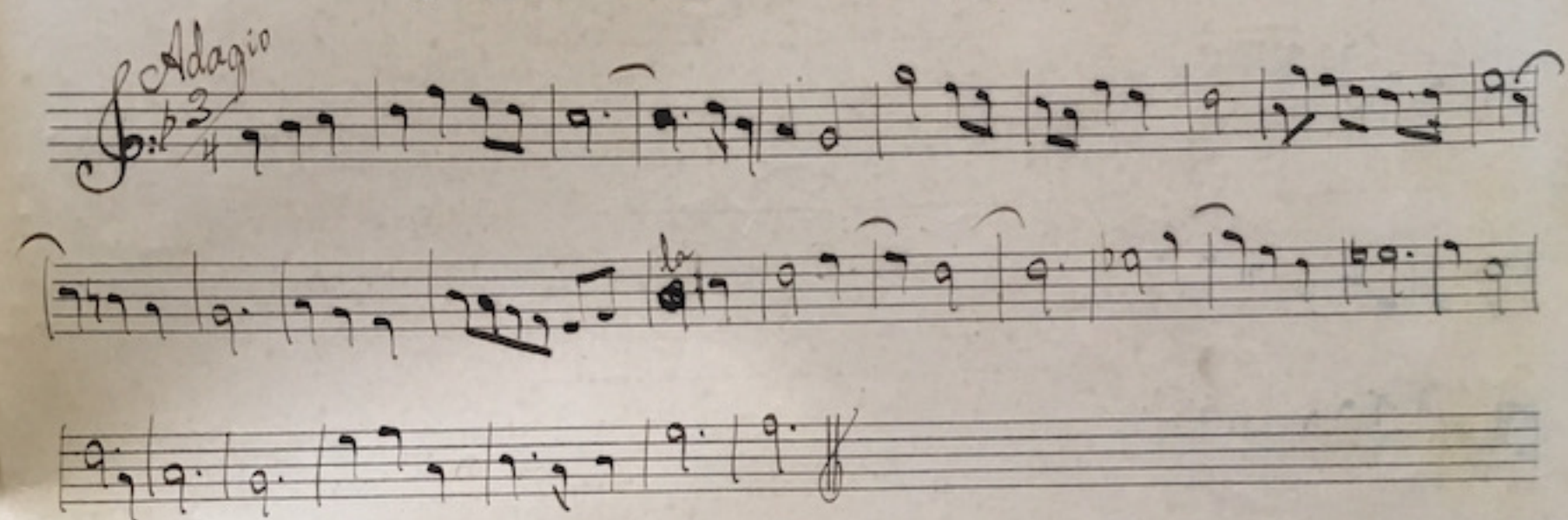


Violino

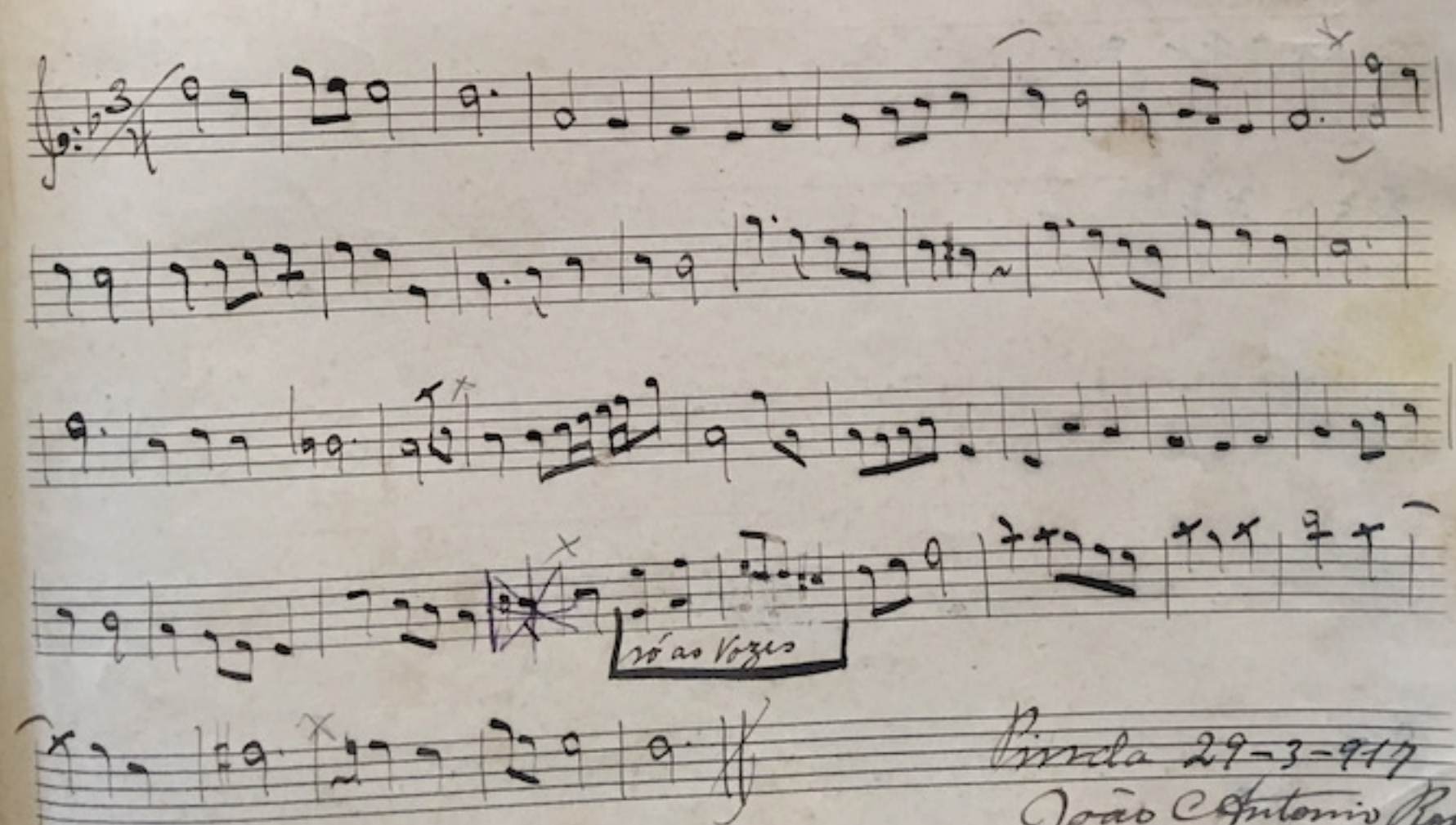
Terceiro



## BENEDICTUS



## AGNUS DEI

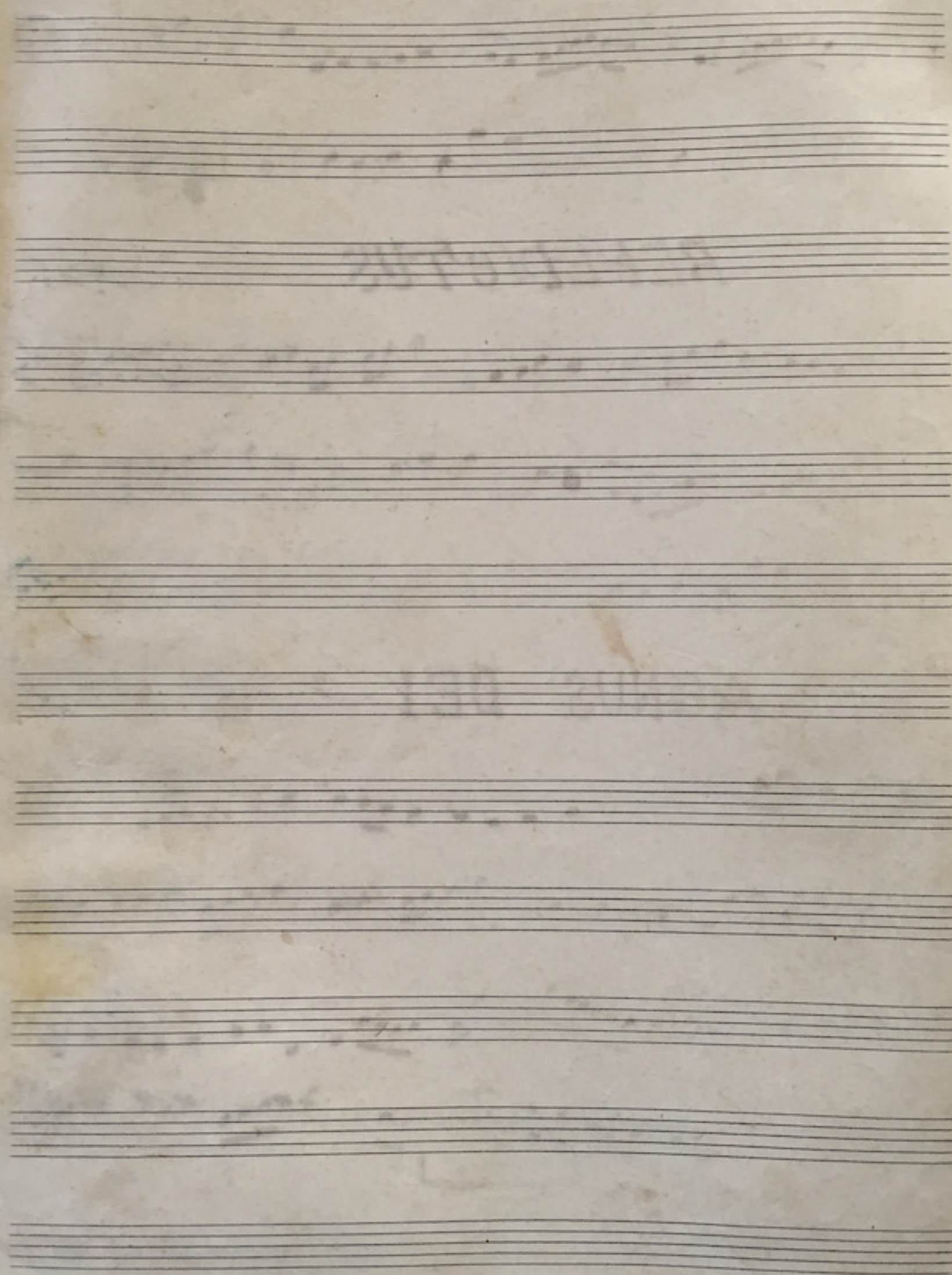


Brevete 29-3-917

João Antonio Romão

BREVETÉ S. G. D. G.







2<sup>o</sup> Violino B Missa Pontifical de Perosi

*Lyric* *And*

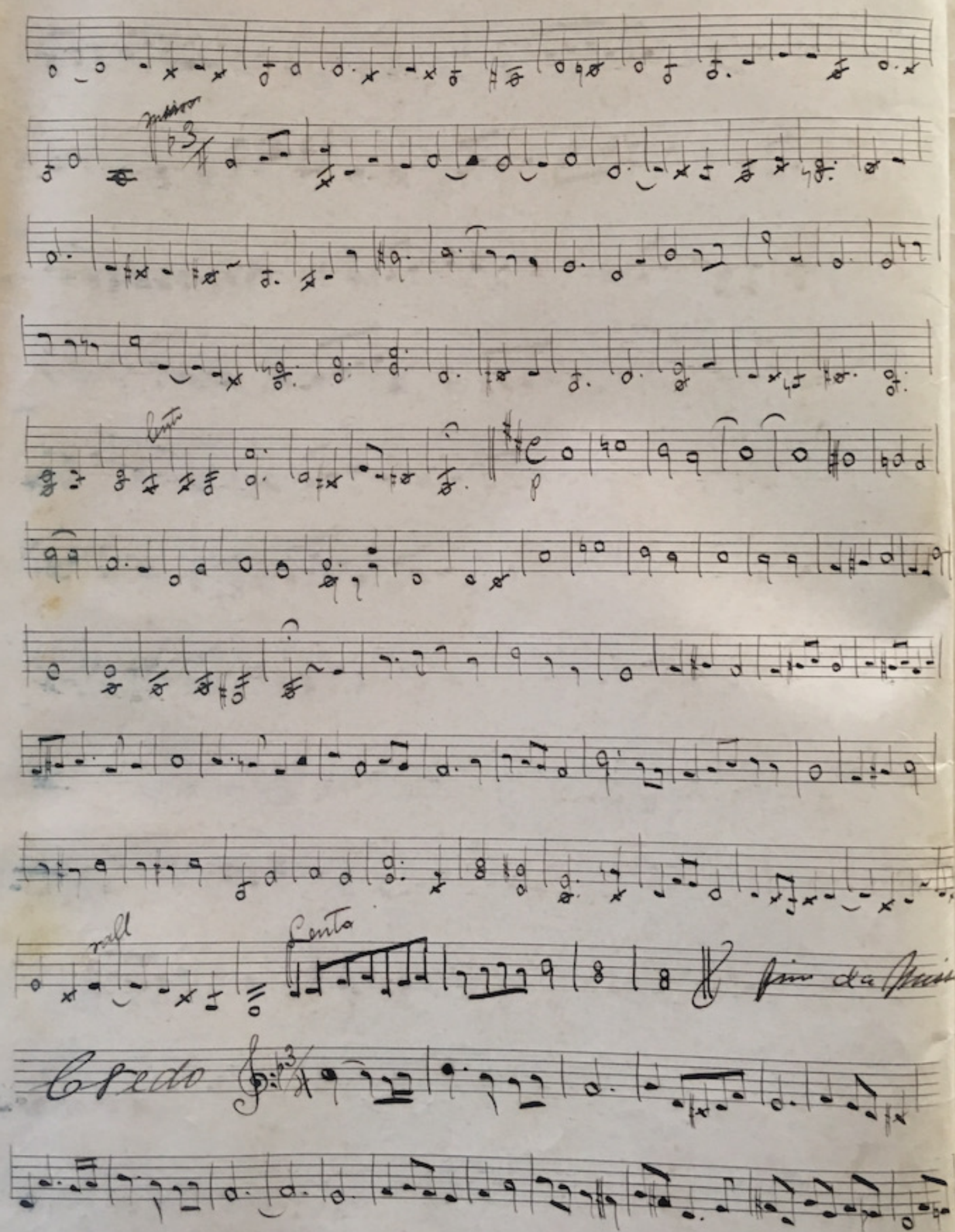
*Christi*

*rall*

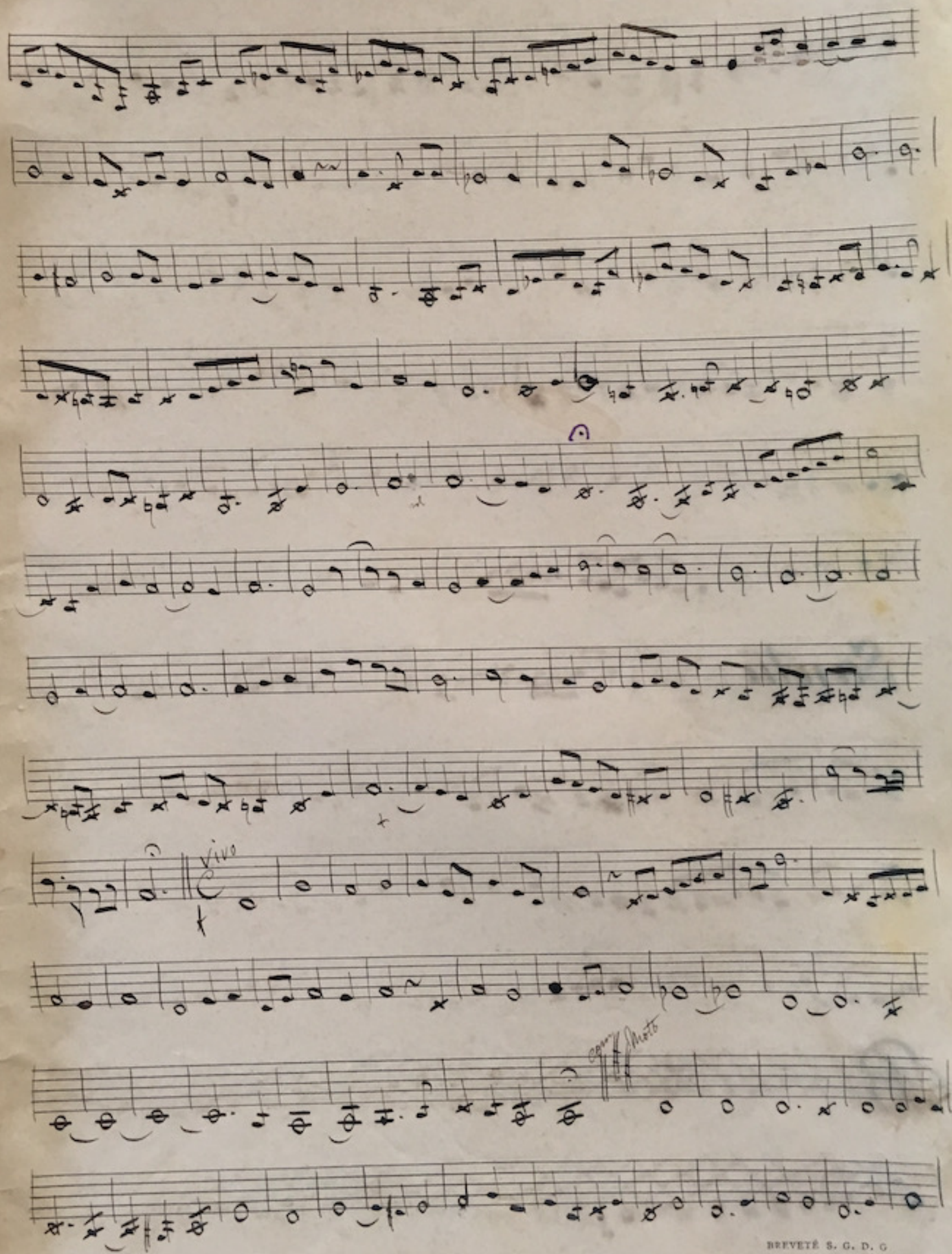
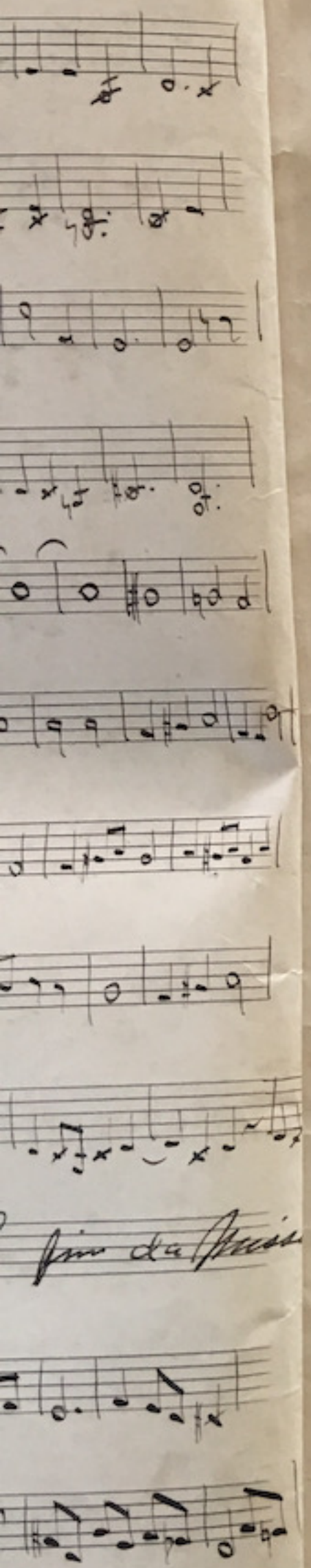
*Gloria*

*VIRE*





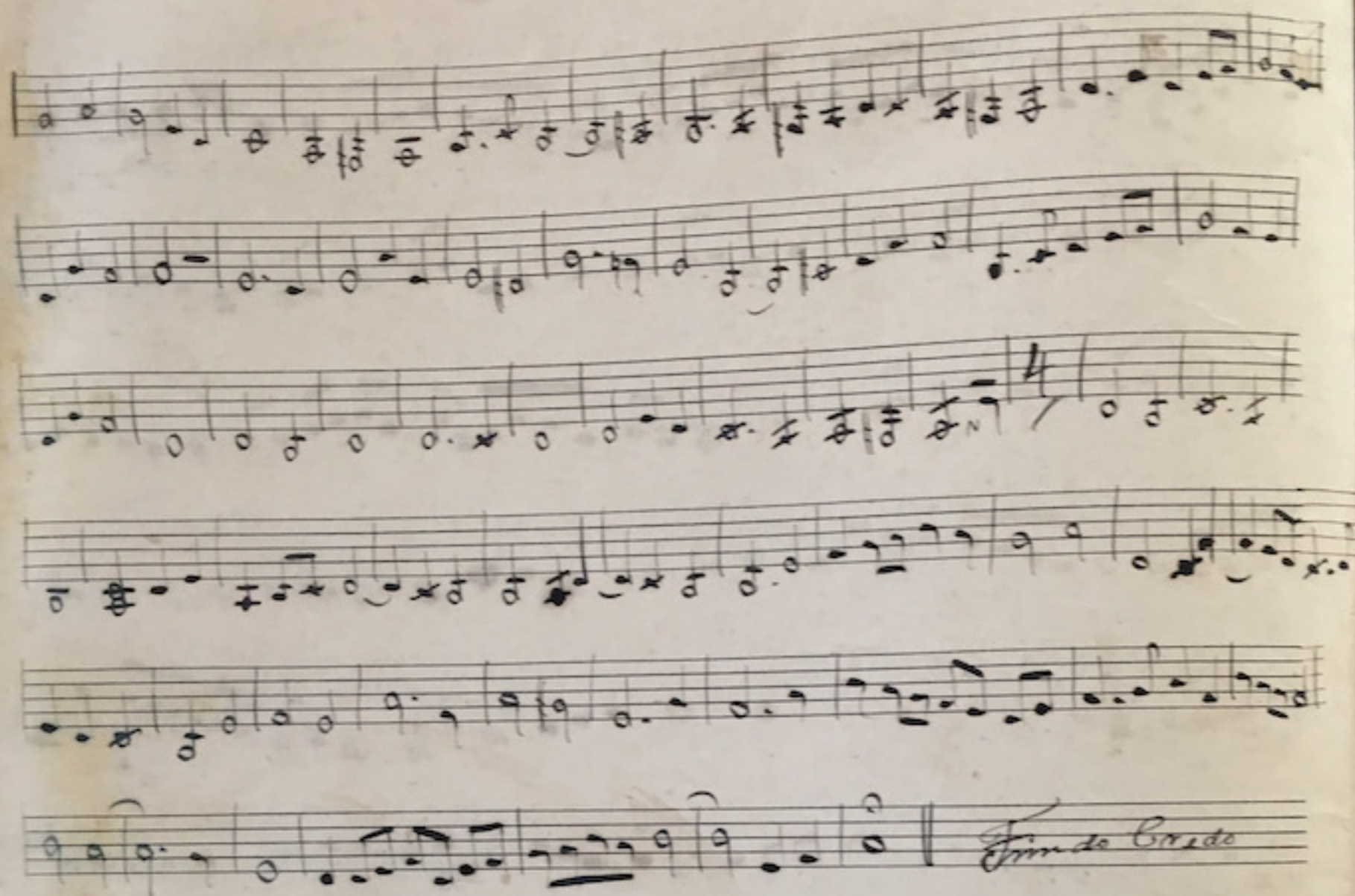




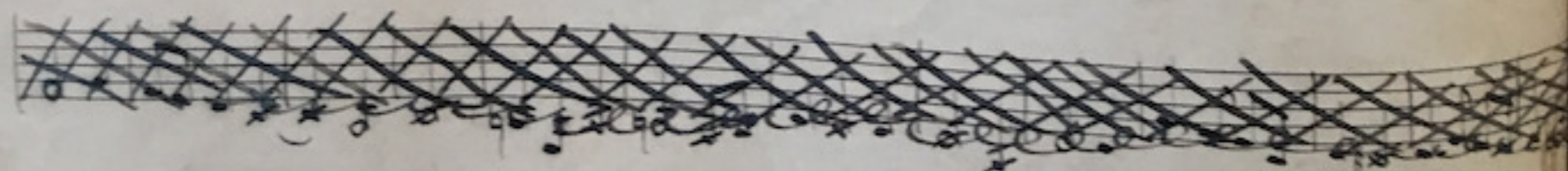
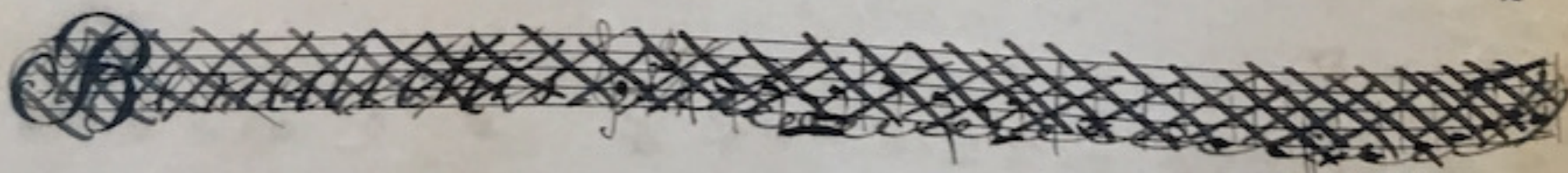
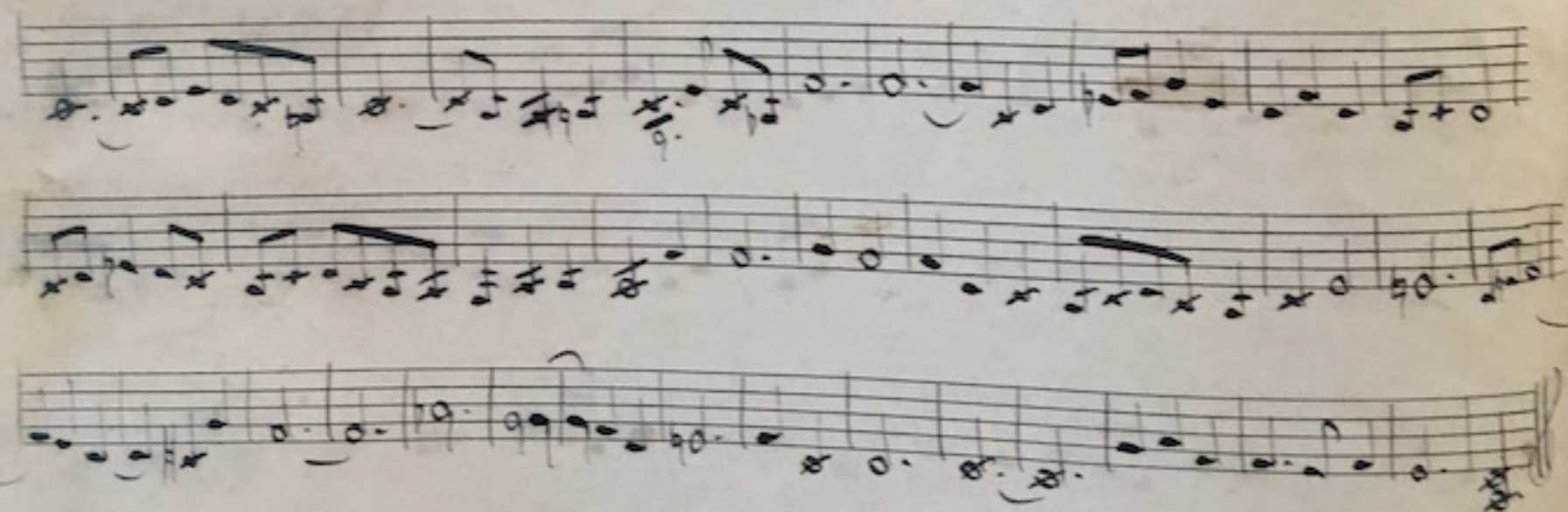
*fin de l'œuvre*



2<sup>e</sup> Violon



### Sanctus



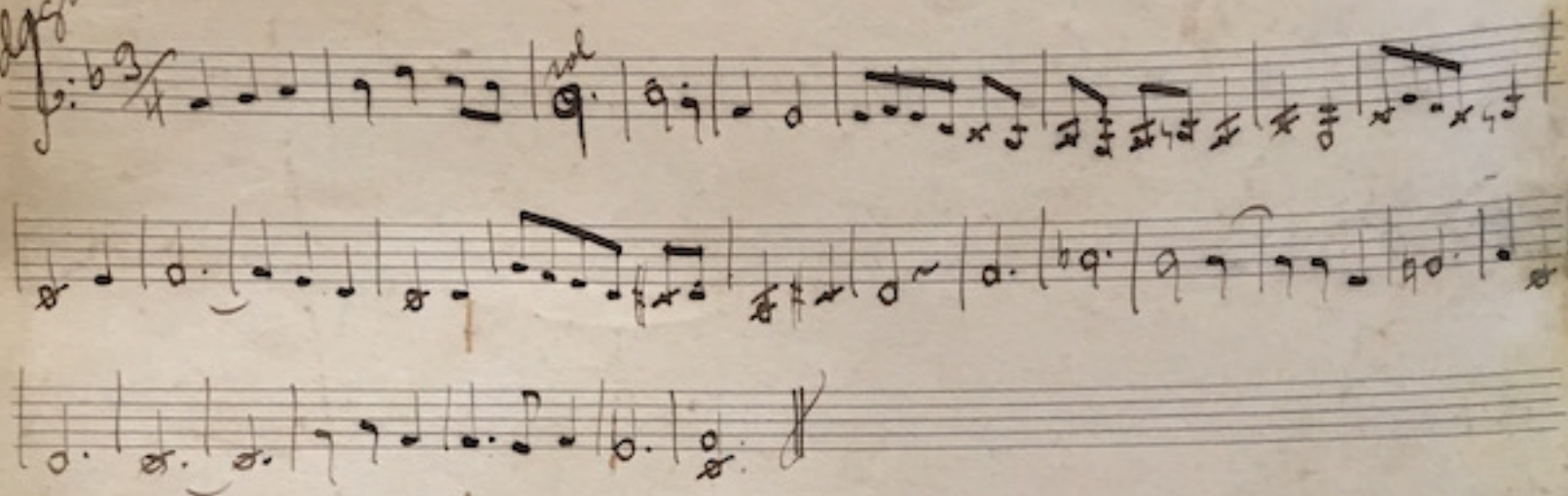


Benedictus

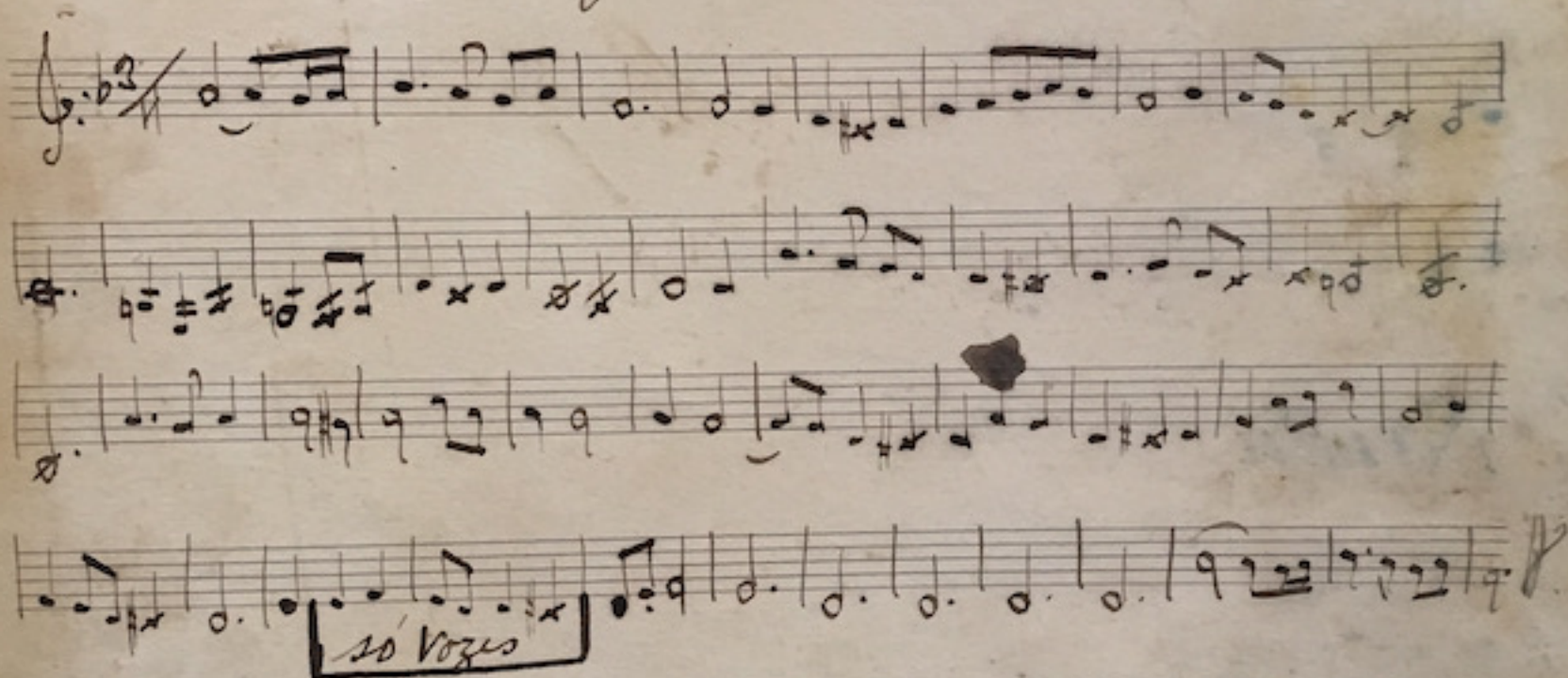
2

2<sup>a</sup> Violino

*Adagio*



Agnus Dei



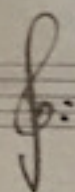
4



2<sup>o</sup> Violino

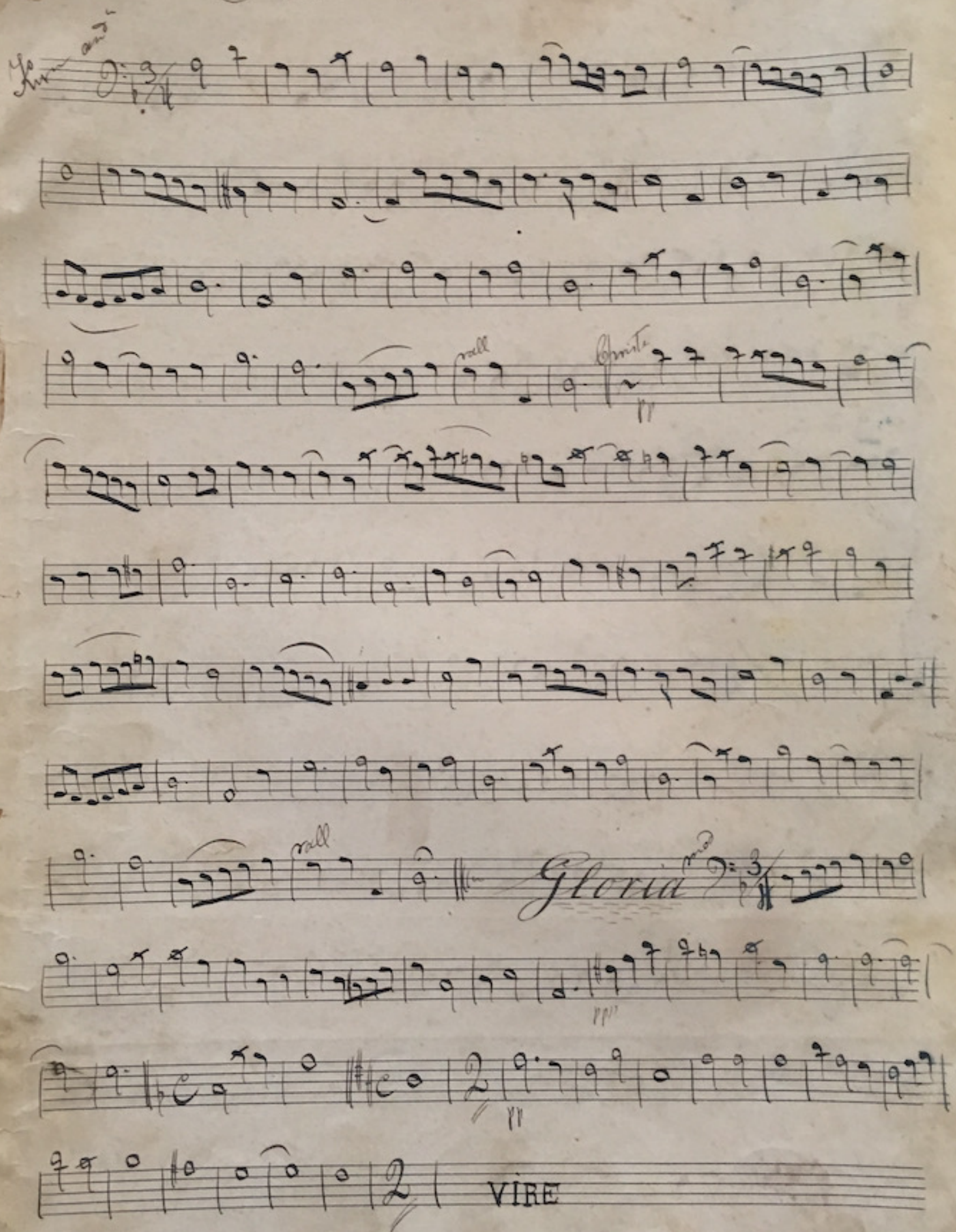
2<sup>o</sup> Violino

# Agnus Dei

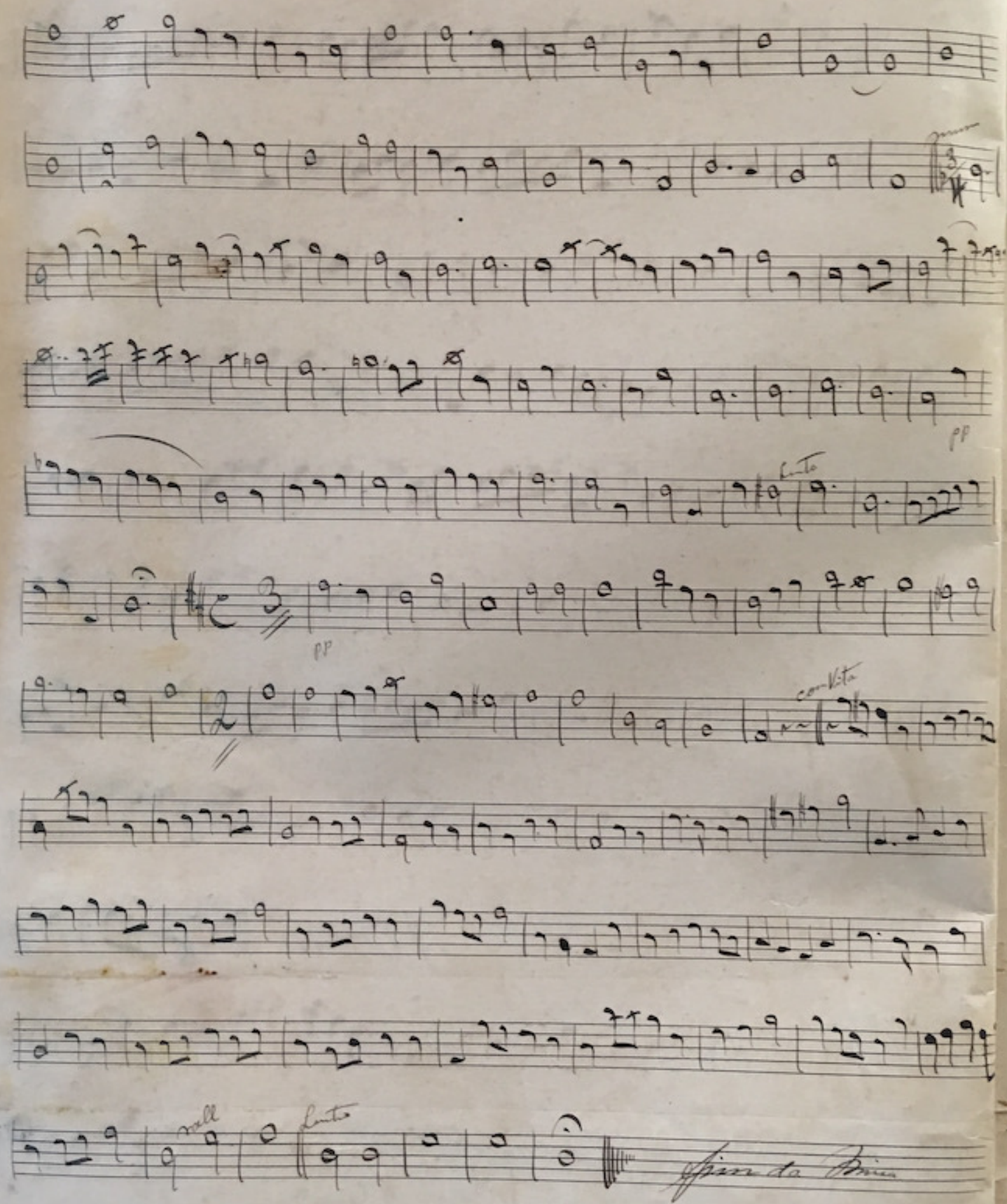




Missa Pontifical "Perori," Vello



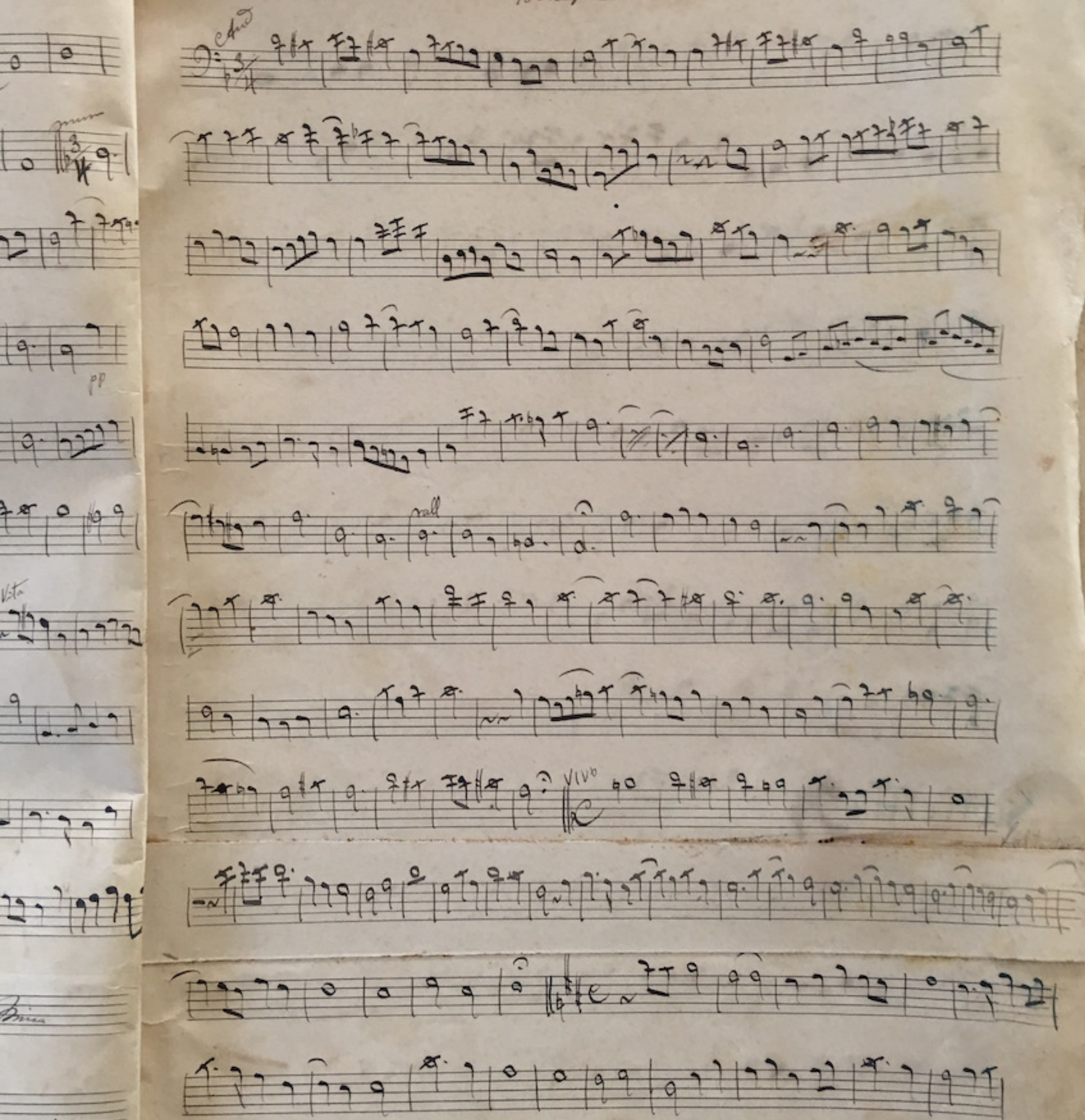






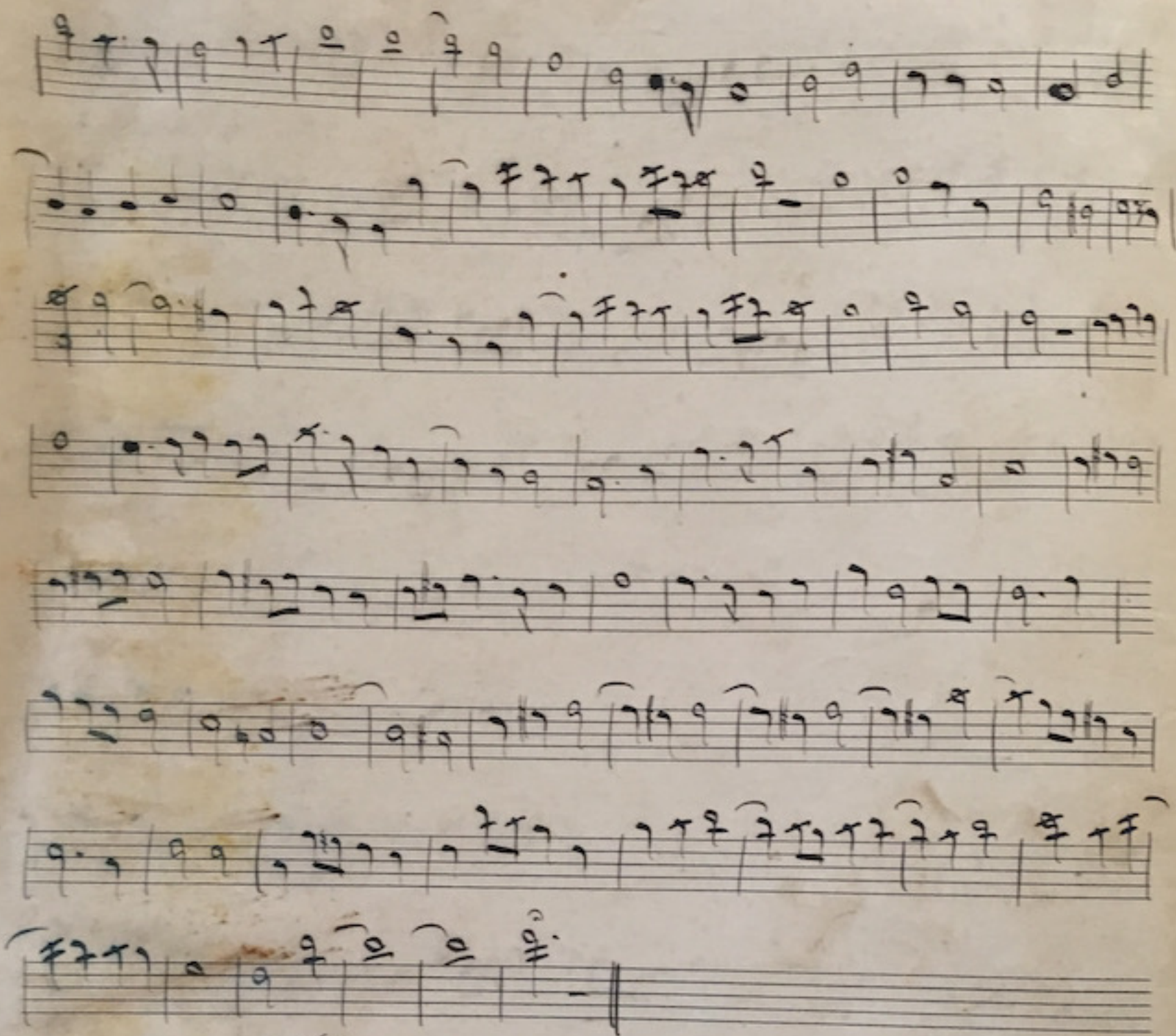
Credo da Missa de Perosi  
Pontifical

Handwritten musical score for the Credo from the Missa de Perosi, Pontifical. The score is written on ten staves, with the first staff marked "Choro" and the last staff marked "Bis". The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp" and "vivo". The paper is aged and shows signs of wear.

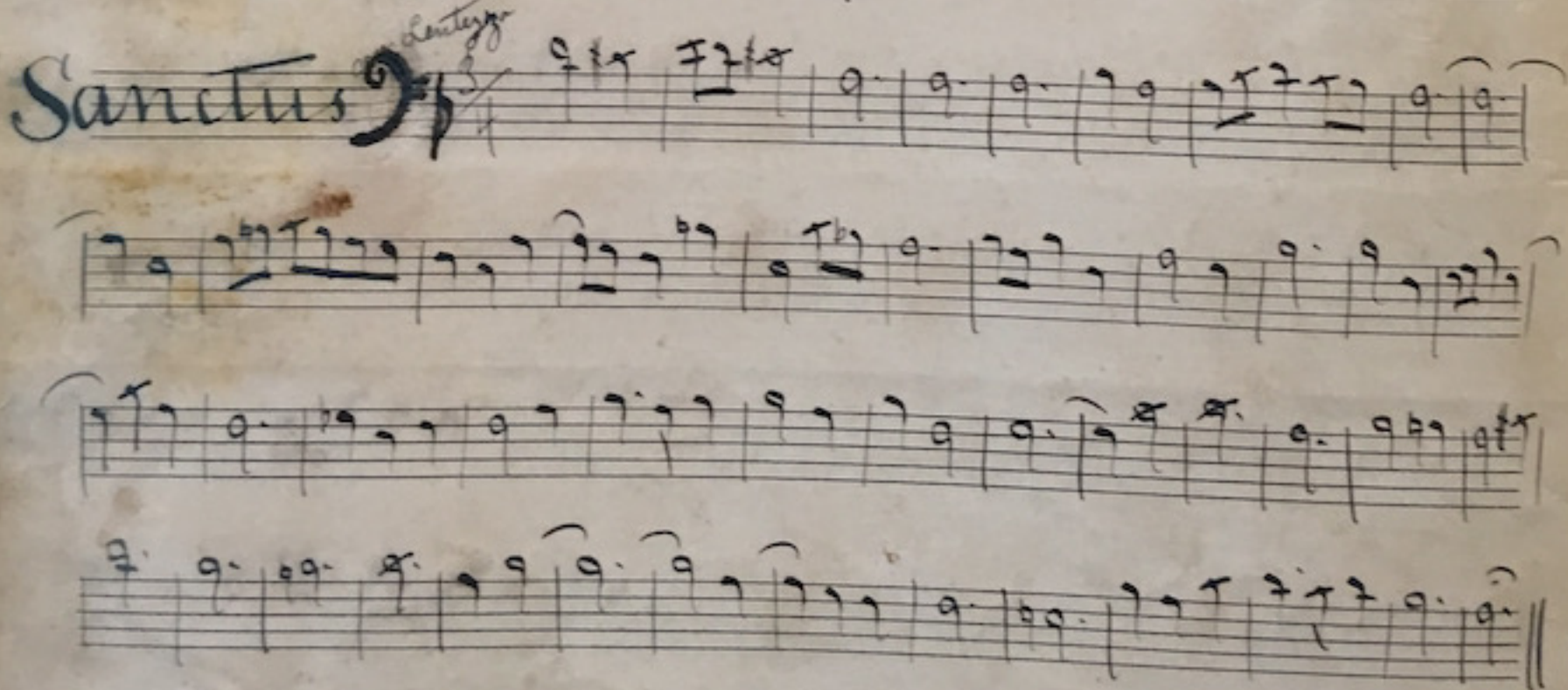




V Cello



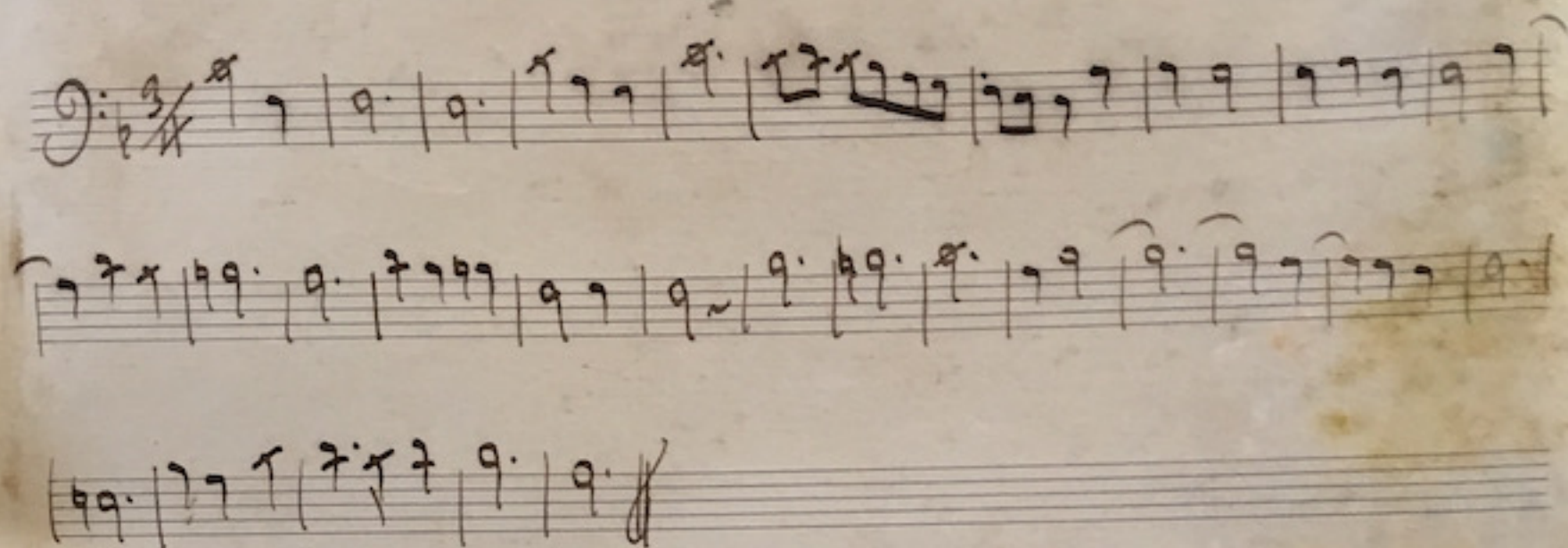
Sanctus



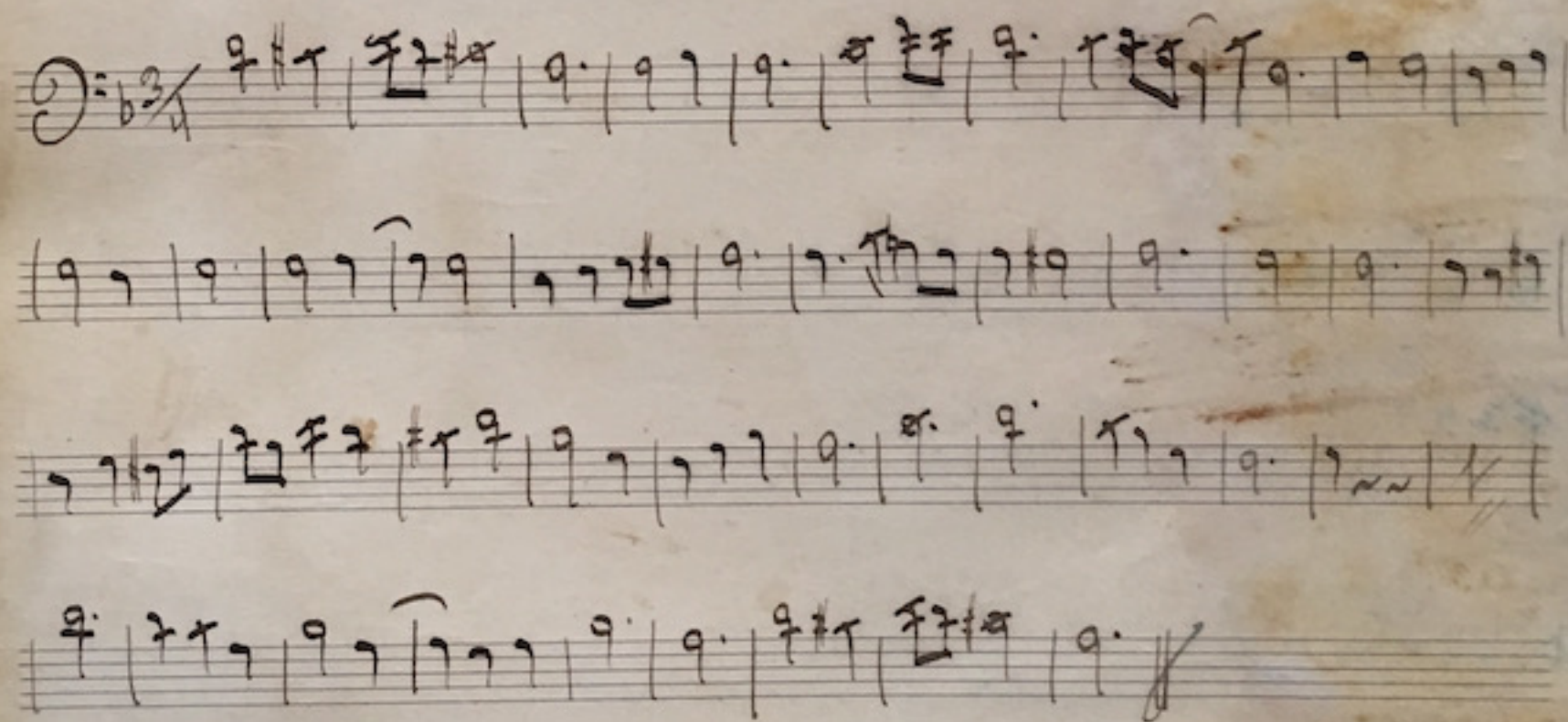


# Benedictus

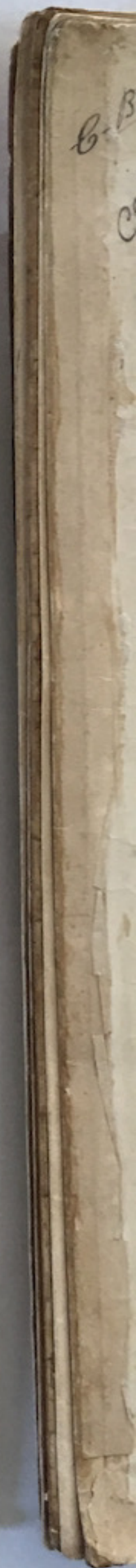
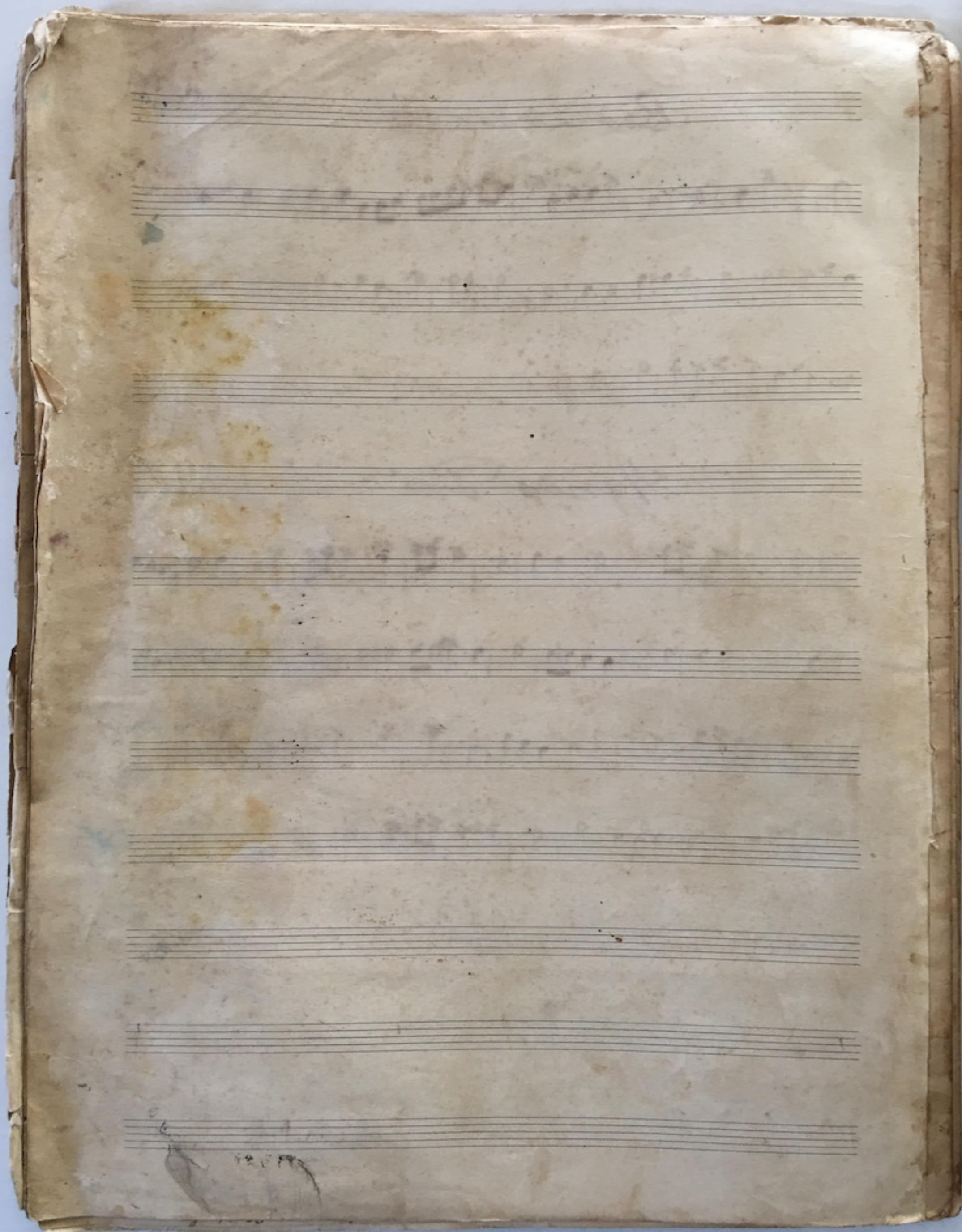
Violoncello



# Agnus Dei

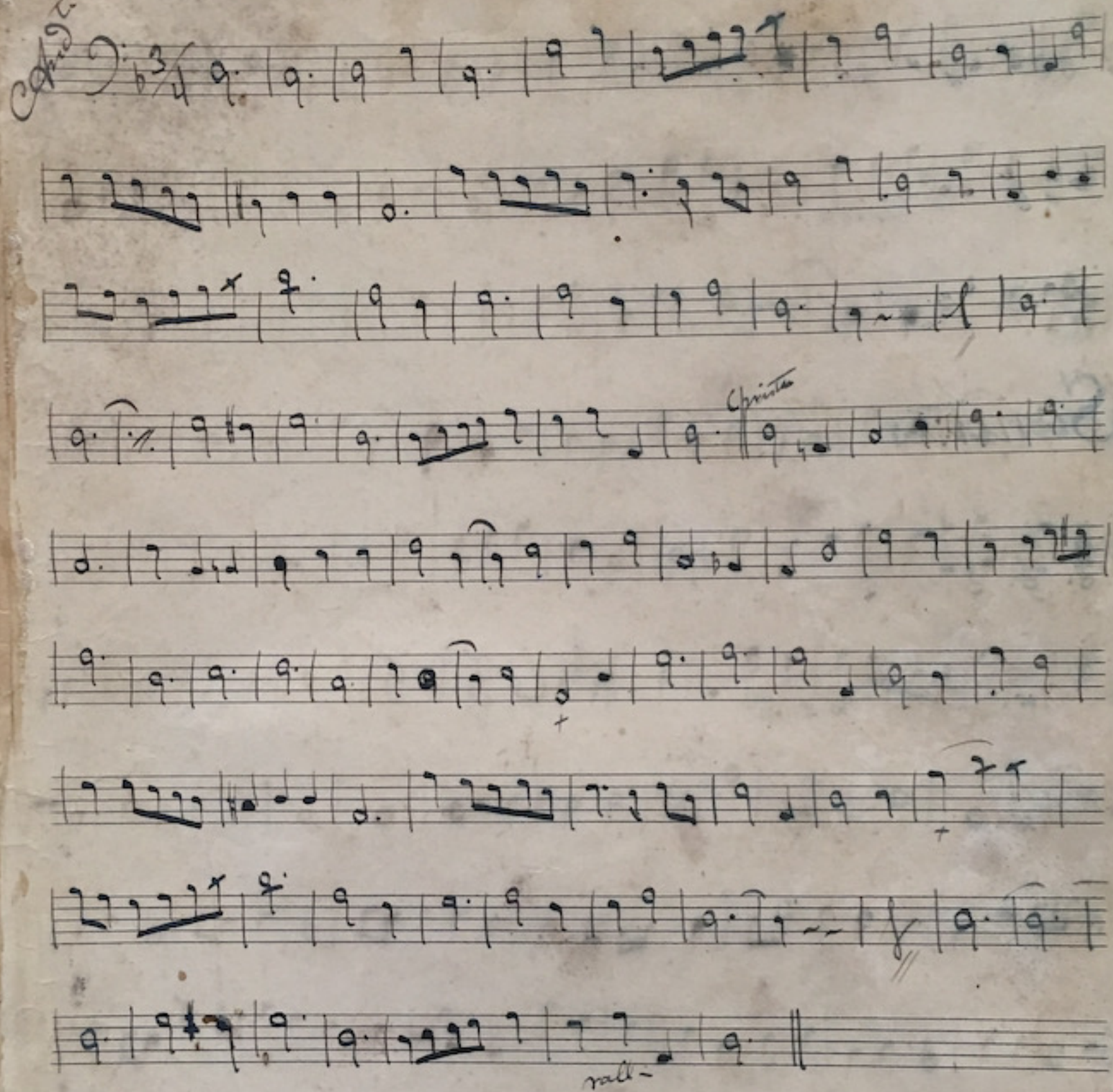




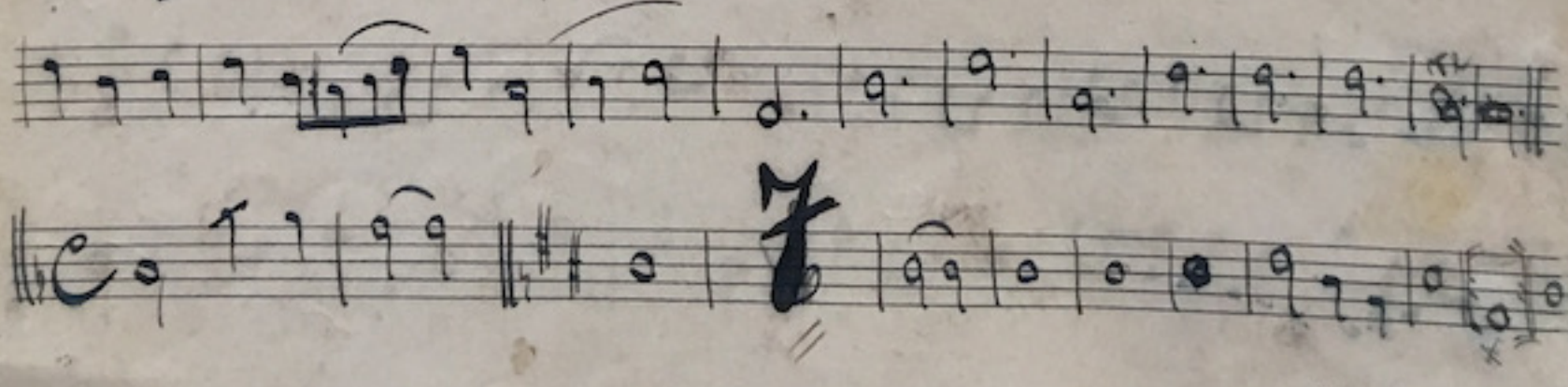




*C. Baux* Missa Pontifical de Perosi



*Gloria*





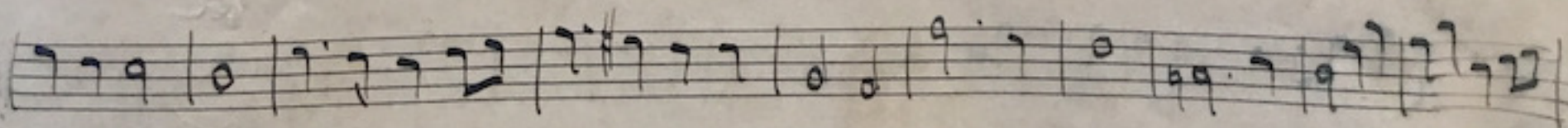
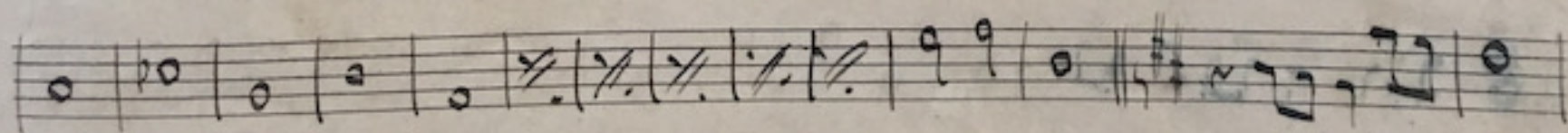
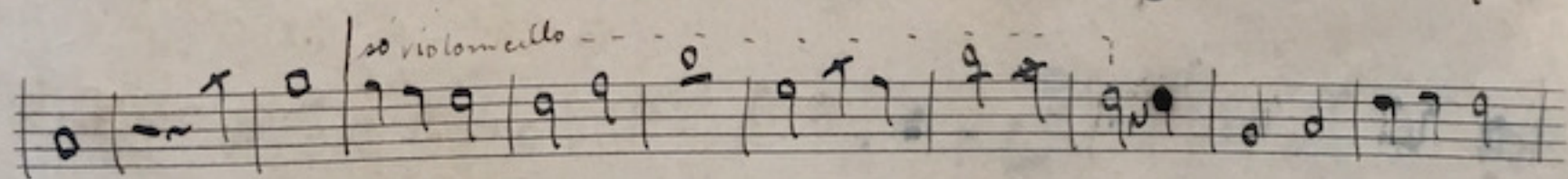
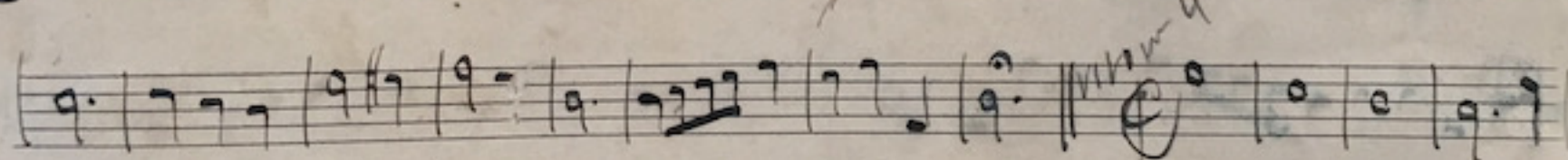
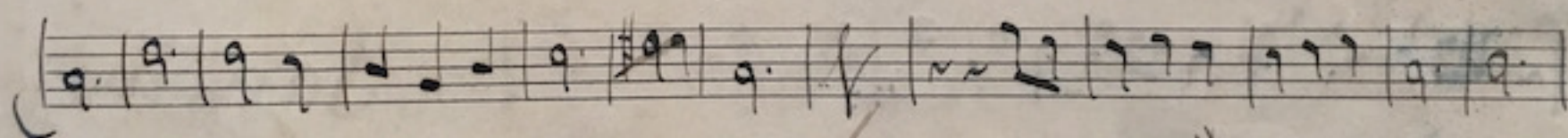
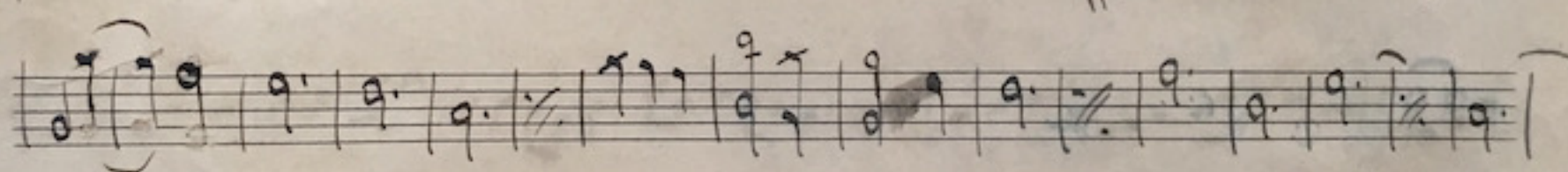
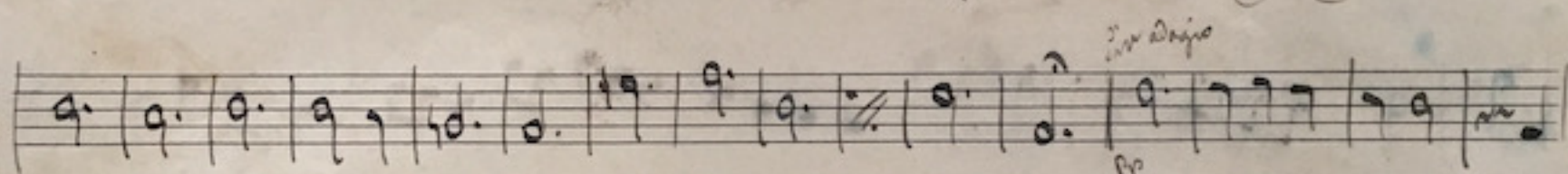
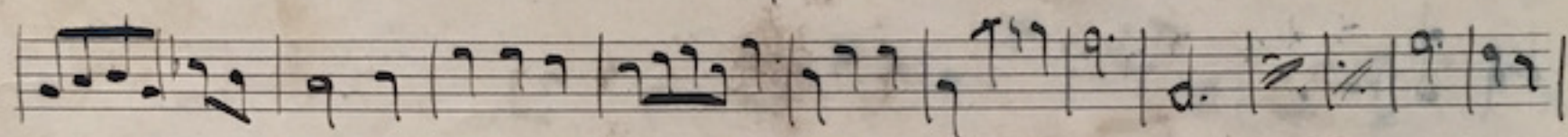
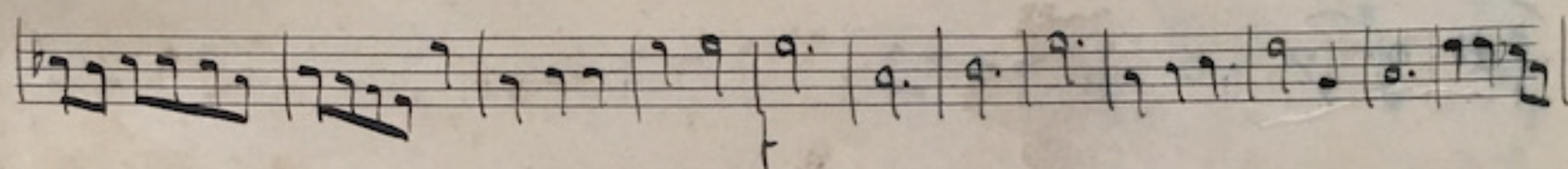
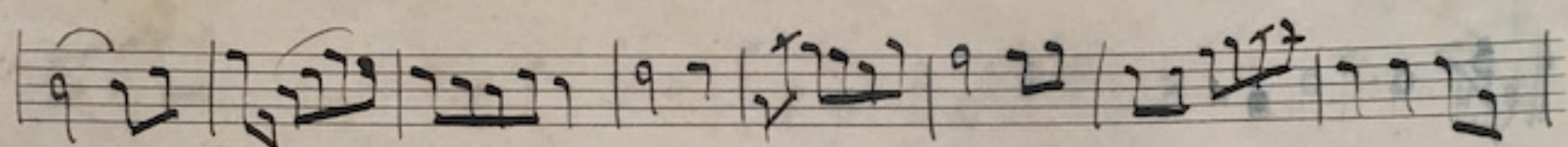
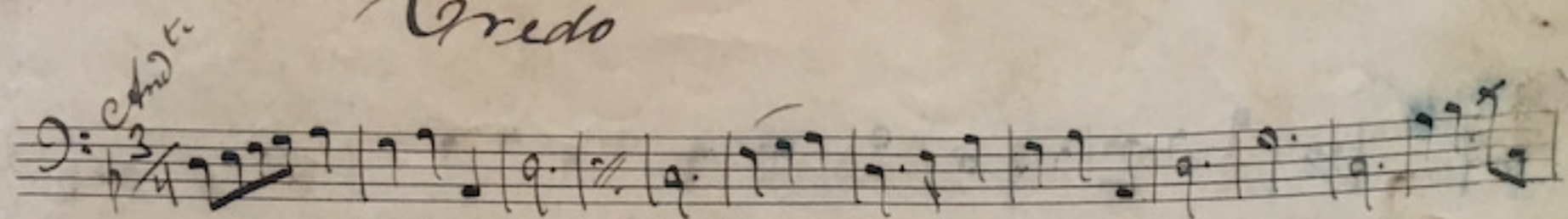
Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, bar lines, and clefs. The paper is aged and shows signs of wear. The score is written in a single system across the staves.

Handwritten annotations include:

- mi* (written above a note on the 4th staff)
- mi* (written above a note on the 6th staff)
- take.* (written above a note on the 10th staff)
- lut* (written above a note on the 11th staff)

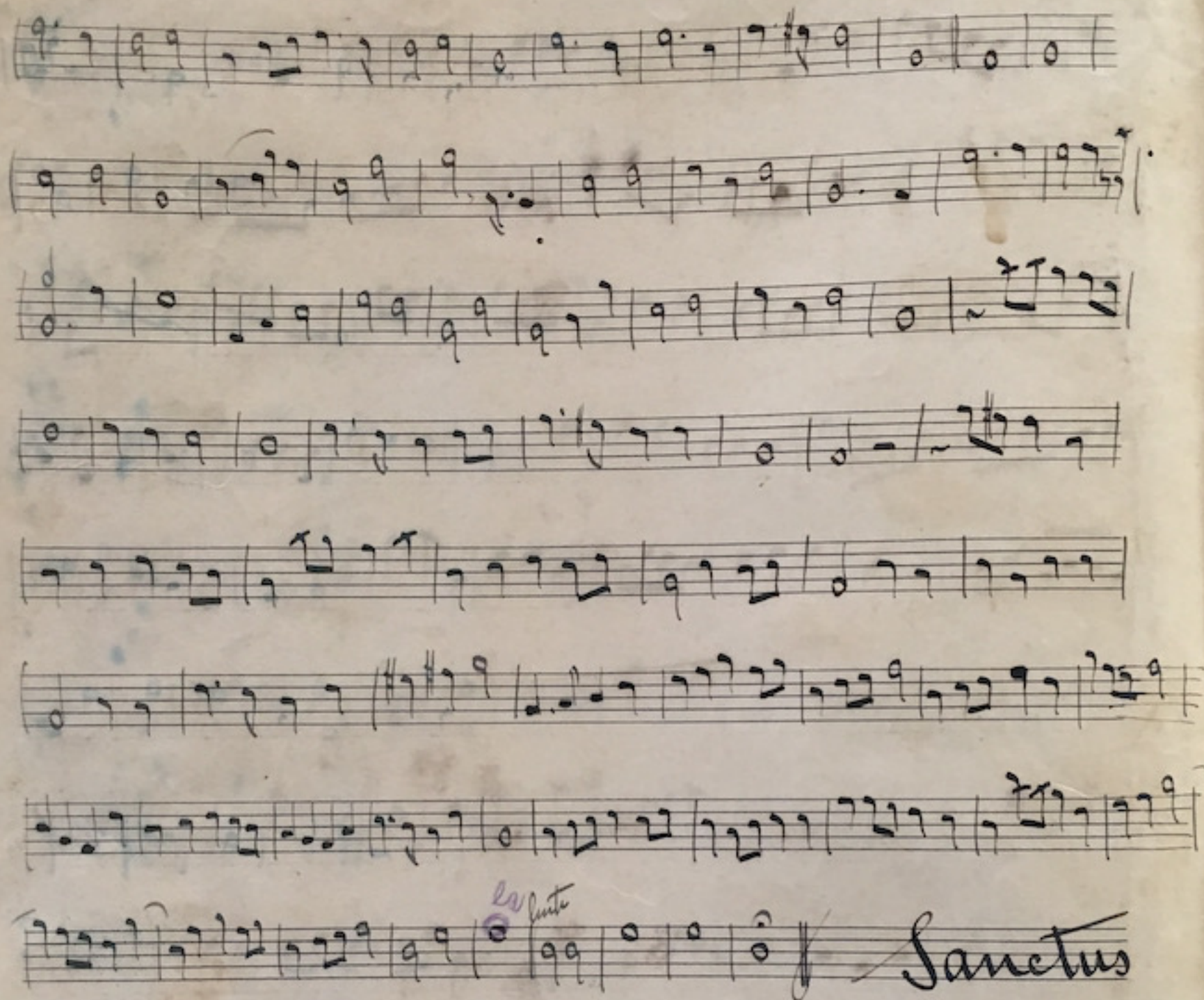


# Credo

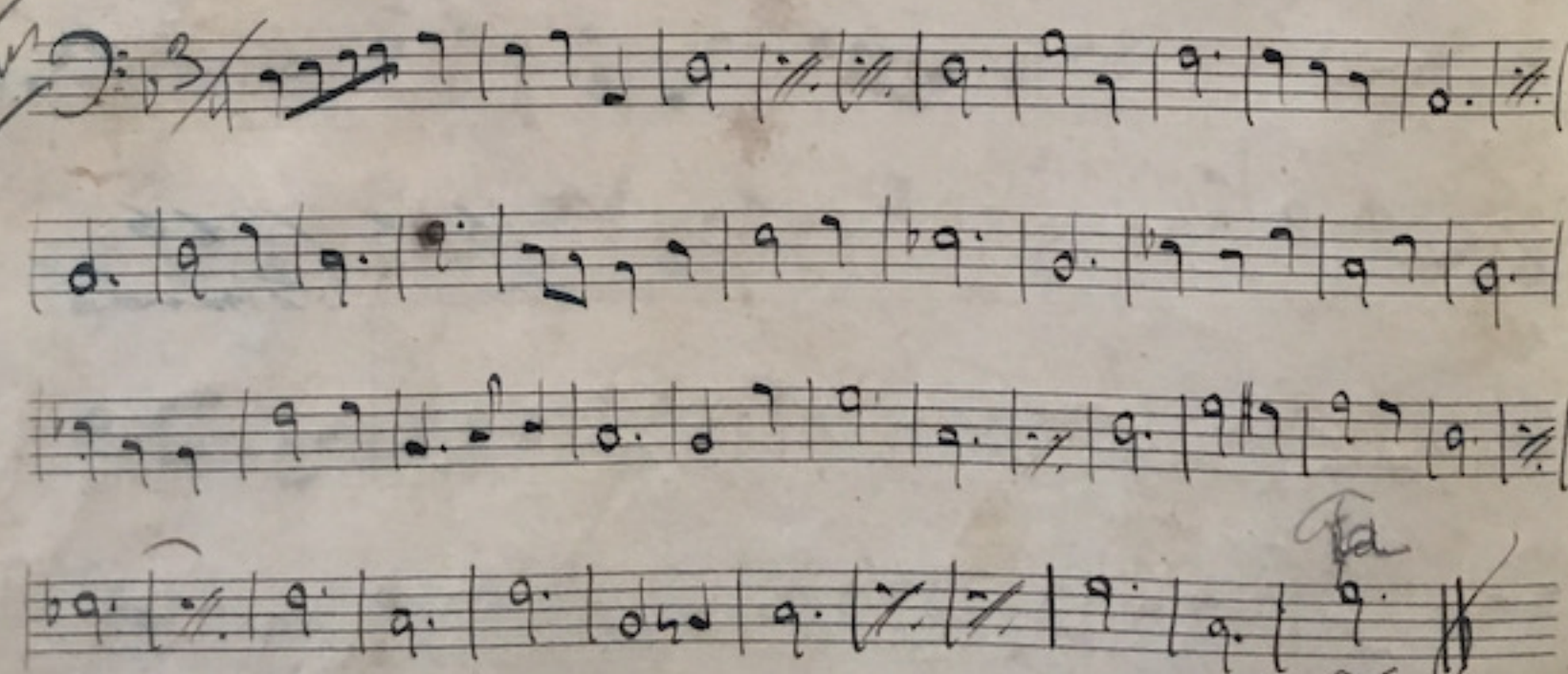




C. Barro



*Sanctus*



FA  
FA  
S. G. D. G. Bened



*Adagio*  
**Benedictus**  $\text{D}^{\flat} \frac{3}{4}$  9 7 | 7 7 7 | 9 . | 9 7 | 9 . | ~ 7 |

7 7 7 | 7 7 7 | 7 7 7 | 9 . | 9 . | 9 . | 7 7 7 | 9 7 | 9 . | 9 . |

9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . |

**Agnus Dei**  $\text{D}^{\flat} \frac{3}{4}$  7 7 7 | 7 7 7 | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . |

9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . |

9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . |

9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . | 9 . |

*Finda 11 de Abril de 1916*  
*Portina a João Antonio Pimenta*



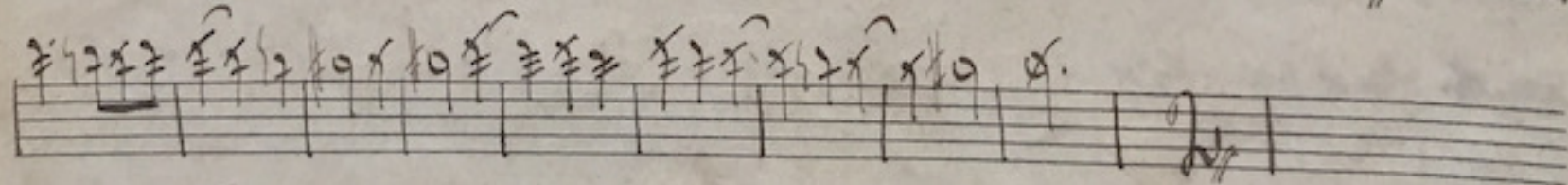
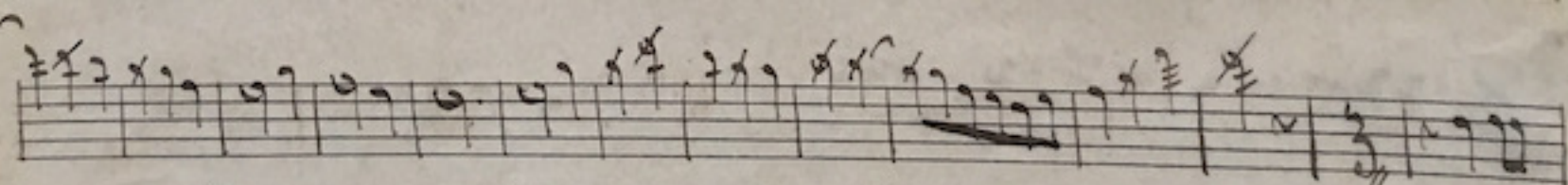
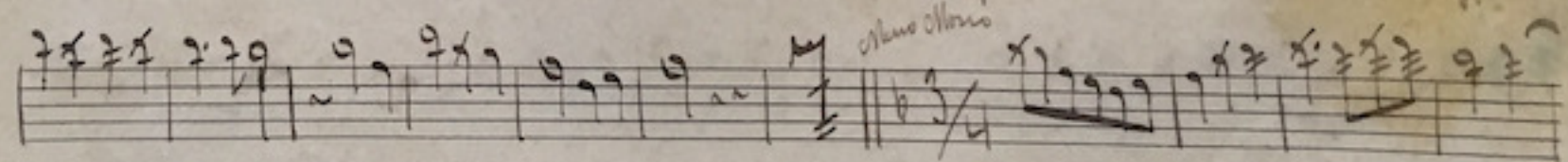
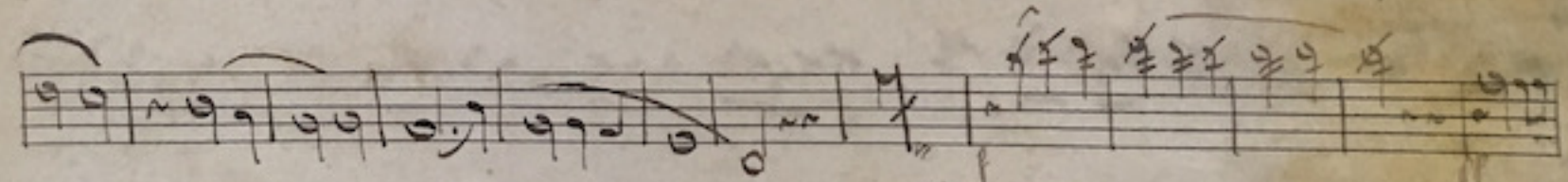
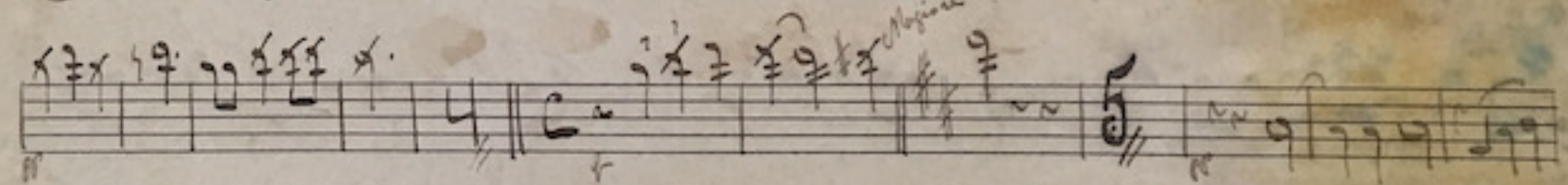
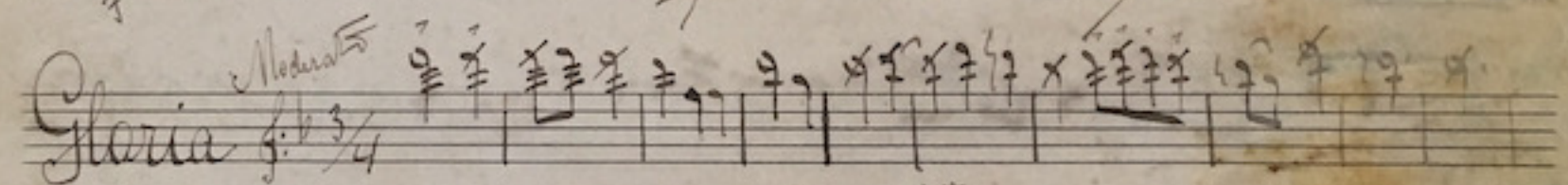
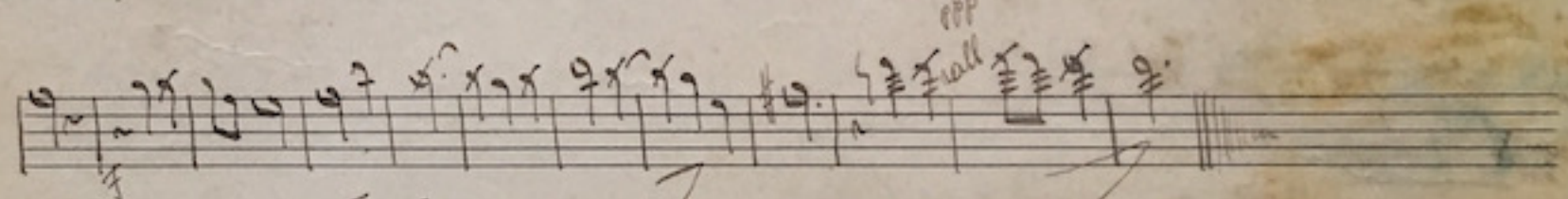
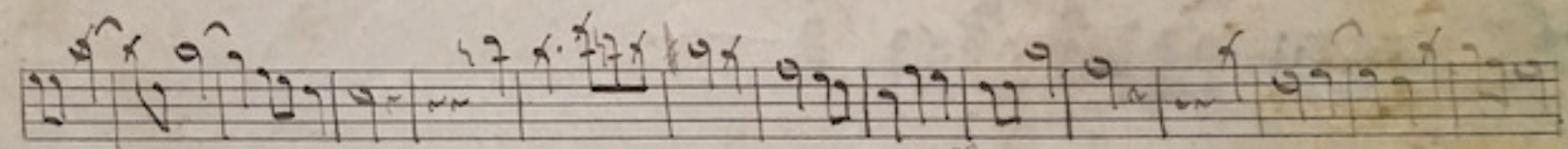
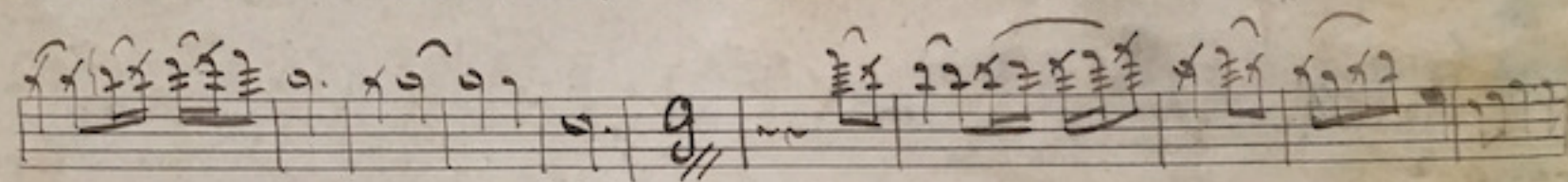
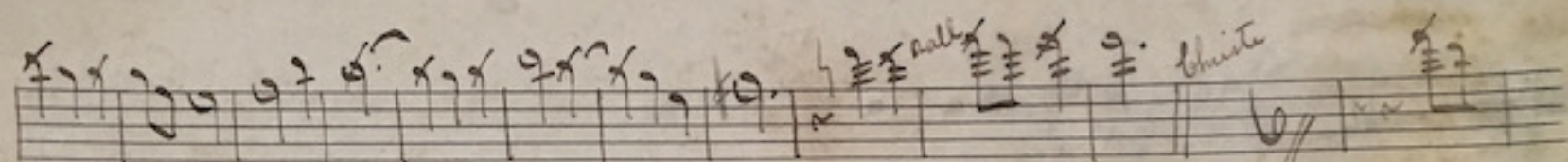
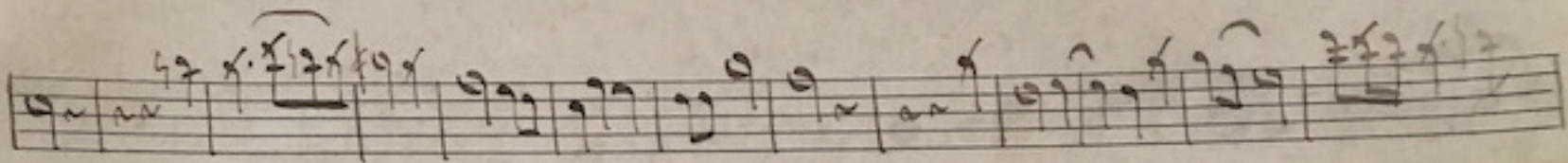
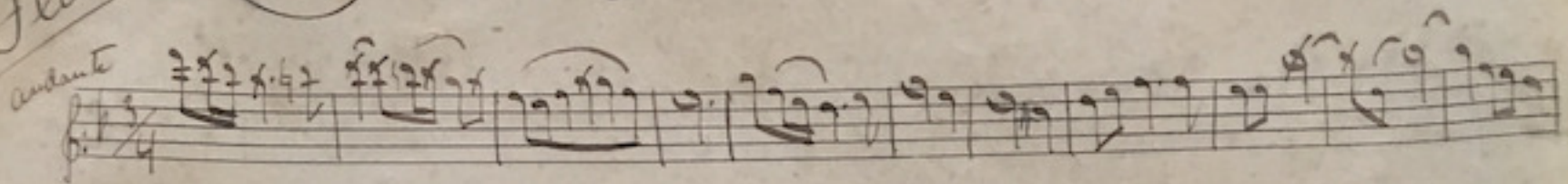
Handwritten musical notation on ten staves, including notes, rests, and clefs, with some ink bleed-through from the reverse side.

Flan  
coulant

Handwritten musical notation on the right page, including staves and notes.



*Flauto* *Missa Pontifical* *n<sup>o</sup> 1* *S. Perosi*





Handwritten musical score for five staves. The notation includes various notes, rests, and dynamic markings. The first staff has a 'p' marking. The second staff has a 'p' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking.

*Copie Antenor Leonard*

*Pinde 12-4-916.*

*Credo*

Handwritten musical score for seven staves. The notation includes various notes, rests, and dynamic markings. The first staff has a 'p' marking. The second staff has a 'p' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking.

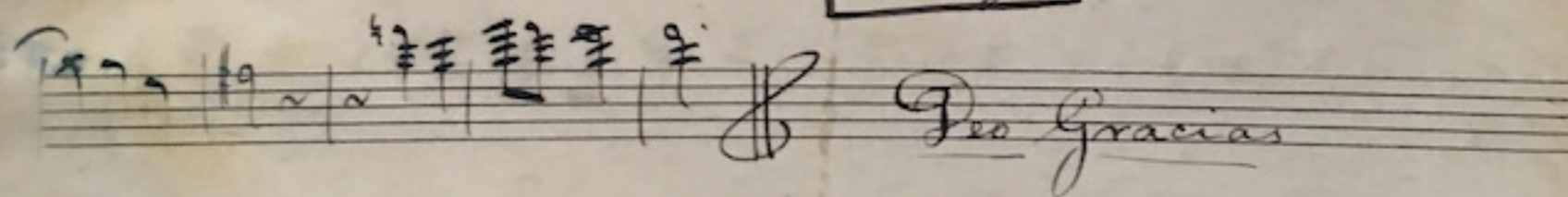
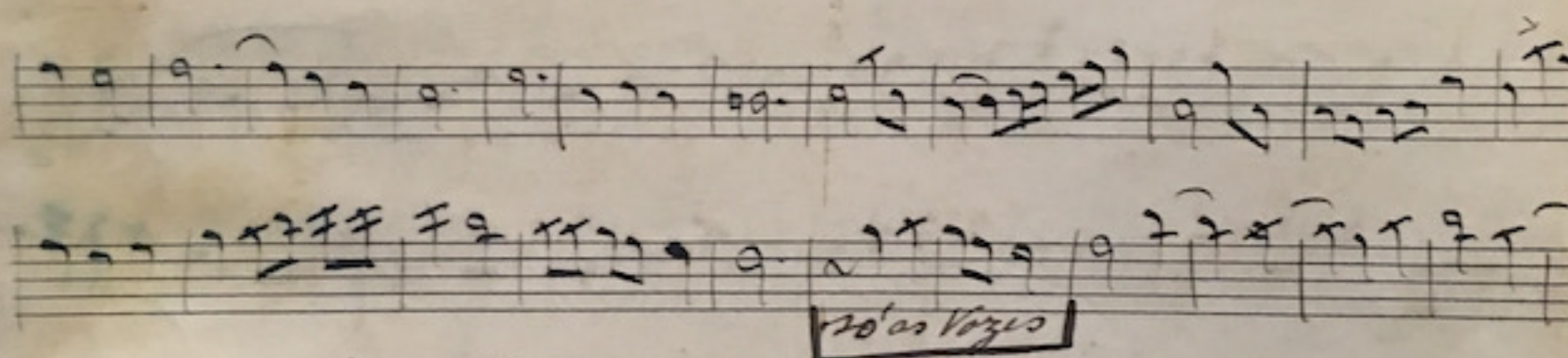
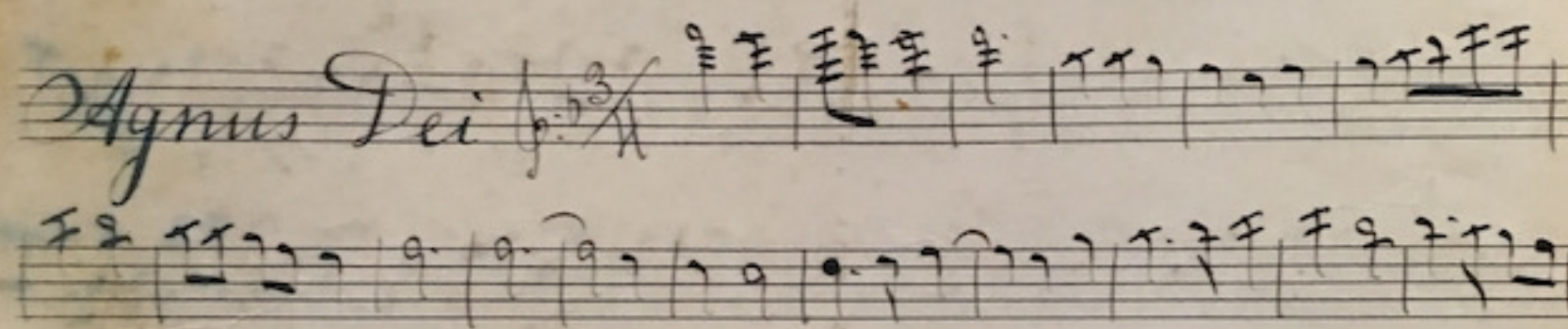
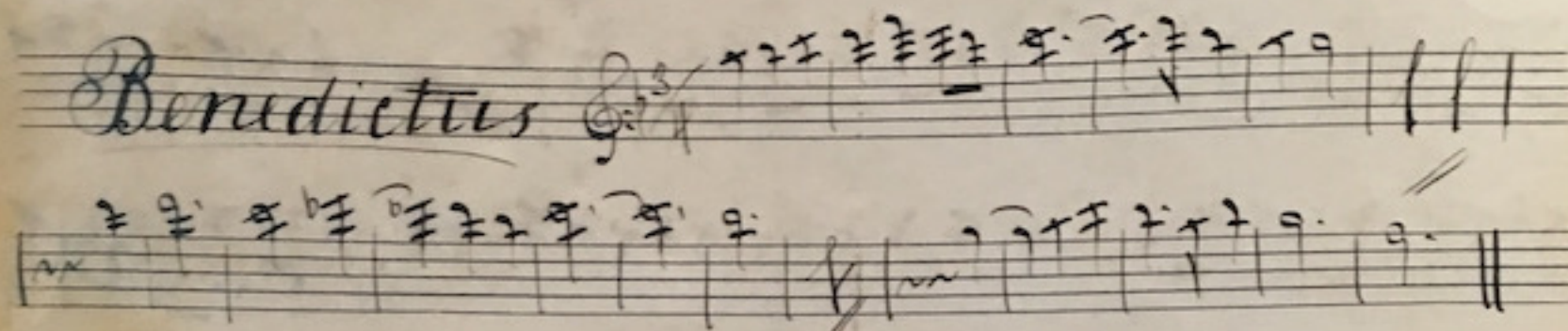
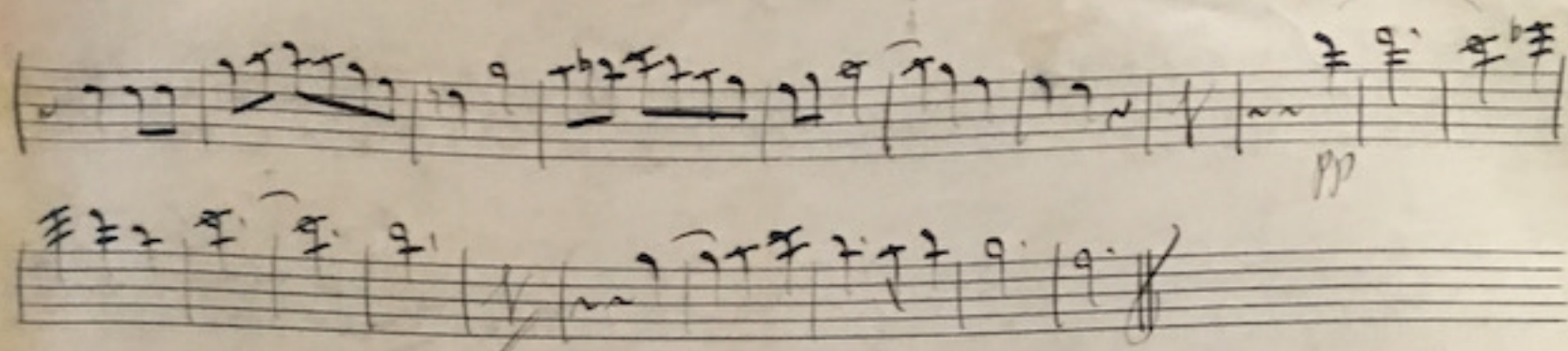


*Lento*

Handwritten musical score for a piece titled "Lento". The score consists of 14 staves of music. The notation includes various notes, rests, and accidentals. There are some annotations in the score, such as "tutti" and "Vivo" above a staff, and "composto" above a staff. The piece concludes with a double bar line and the word "VIRE" followed by "Ja".



1-9-1916 J.A.H.



Pinda 1-9-1916  
João Antonio Romão



1<sup>a</sup> Clarinett si b *Primera Pontifical de L. Peroni*

*Lyrice*  $\text{3/4}$

*rall.* *crescente*

*la si*

*Gloria*  $\text{3/4}$

*p* *solo*

*magiori*  $\text{3/4}$  **VIRE**



Handwritten musical score on a single page, featuring twelve staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The score is written in a single system across the page.

Key markings and features include:

- 1<sup>o</sup>**: Marked at the beginning of the first staff.
- Andte**: Marked above the first staff on the right side.
- 3**: A measure rest or triplet marking in the fourth staff.
- f**: *f* (forte) marking in the seventh staff.
- pp**: *pp* (pianissimo) marking in the eighth staff.
- Andte**: Marked above the eighth staff.
- Vivo**: Marked above the tenth staff.
- Andte**: Marked above the eleventh staff.
- pp**: *pp* (pianissimo) marking in the eleventh staff.



Credo

*And.<sup>te</sup>*

Handwritten musical score for the Credo section, measures 1-11. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The paper is aged and shows some staining.

*Viv.*

Handwritten musical score for the Credo section, measures 12-13. The notation continues in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The paper is aged and shows some staining.

BREVETÉ S. G. D. G.

VIRE



1<sup>o</sup> Clari.

Handwritten musical score for 1<sup>o</sup> Clari. The score consists of 14 staves of music. The notation includes various note values, rests, and accidentals. The piece concludes with the word "Sanctus" and a 3/4 time signature. The manuscript is on aged, slightly stained paper.

Adagio

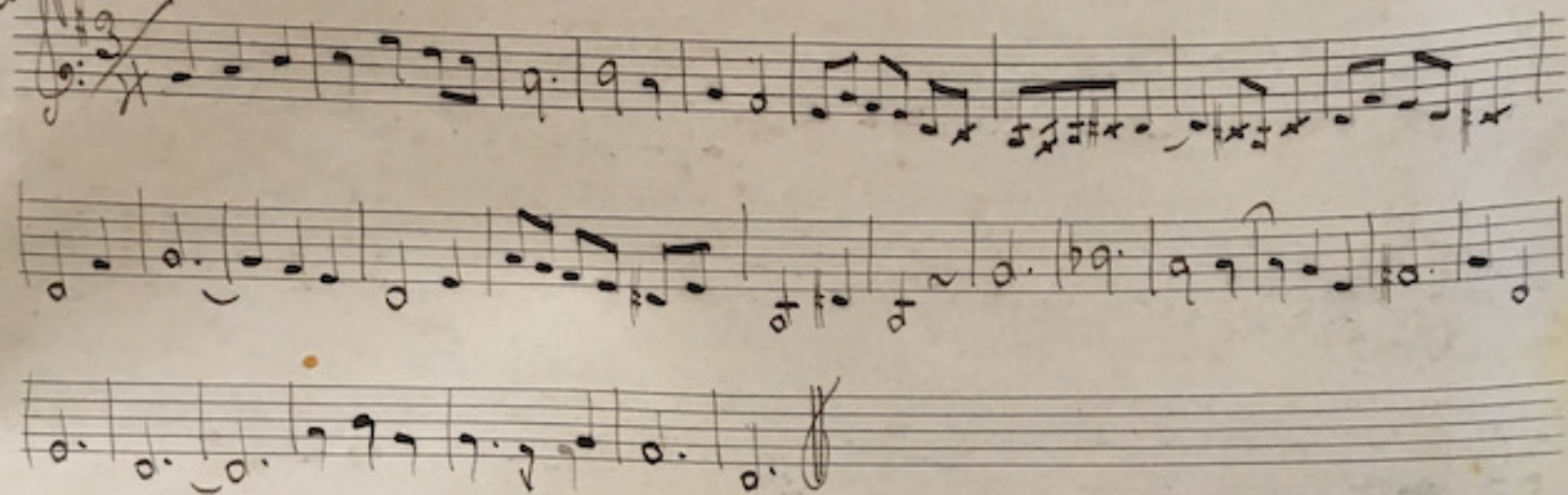
Partial view of the adjacent page showing musical notation for the Adagio section. The notation includes staves with notes and rests, continuing the musical composition.



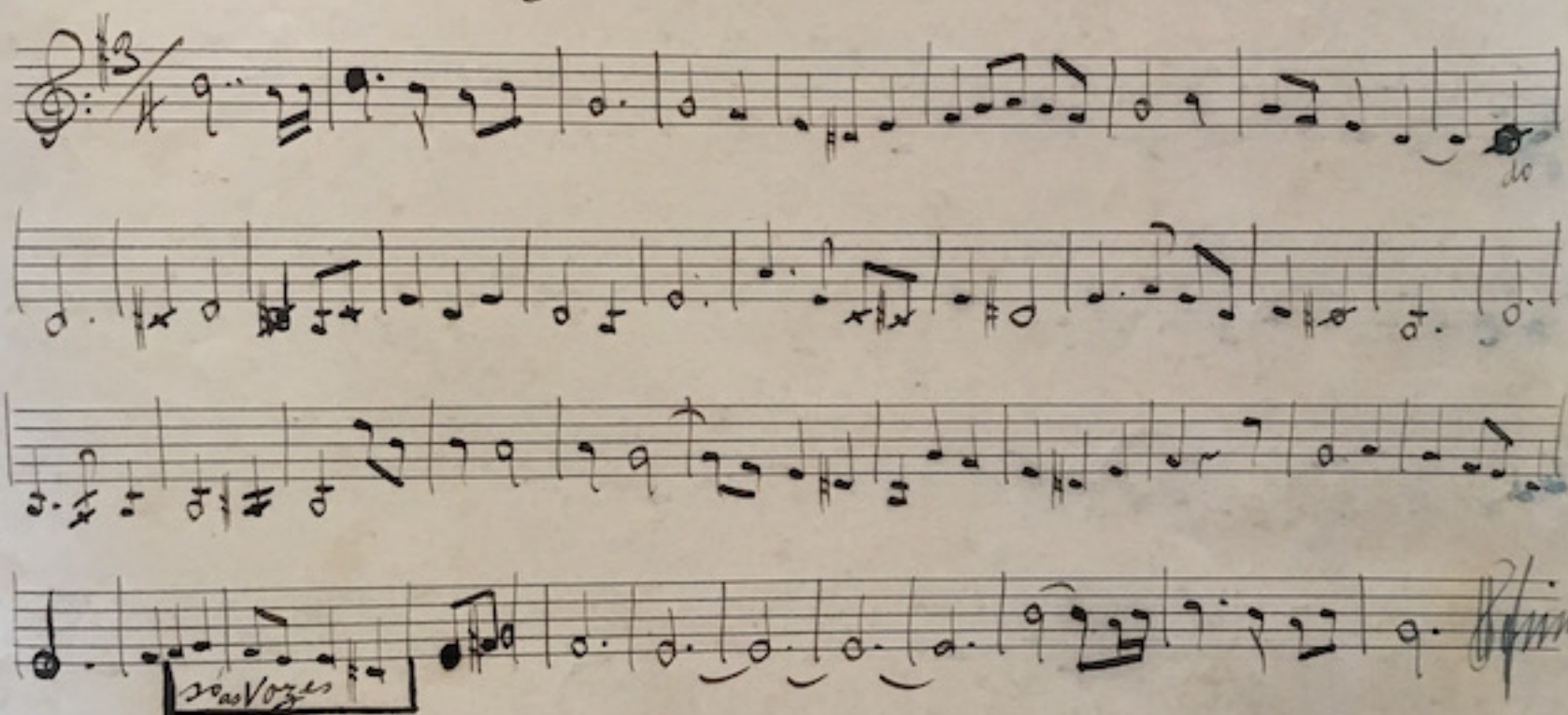
# Benedictus

1<sup>o</sup> Clarineta

Adagio



# Agnus Dei



Pinda 2 de Abril de 1917

João Antonio Romão



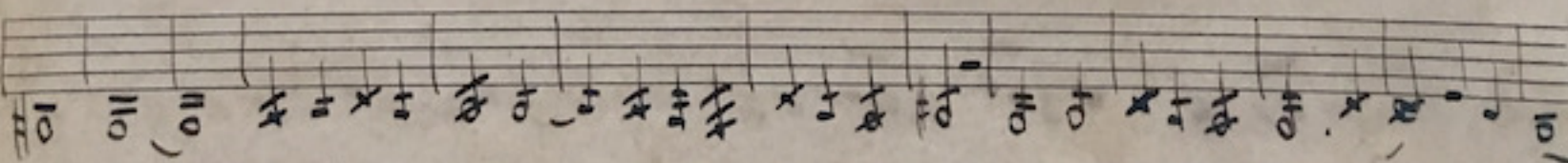
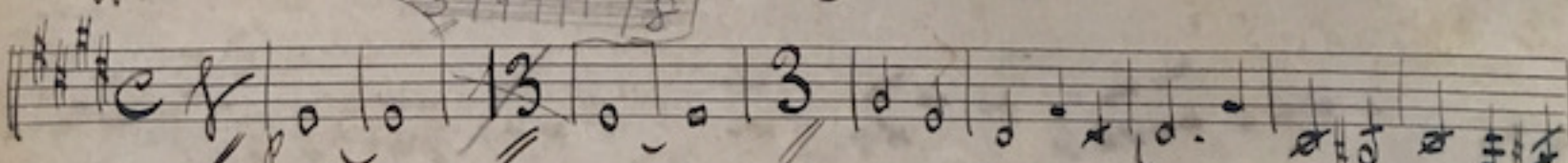
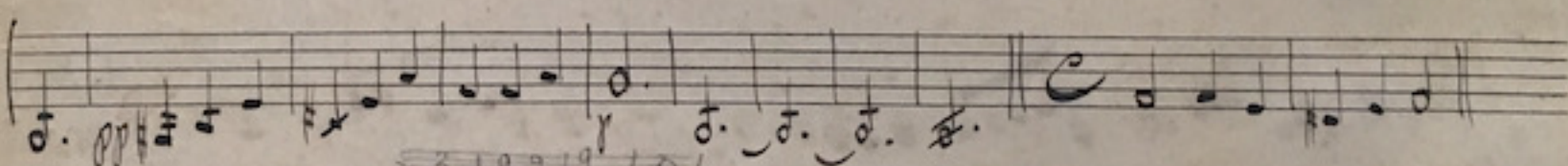
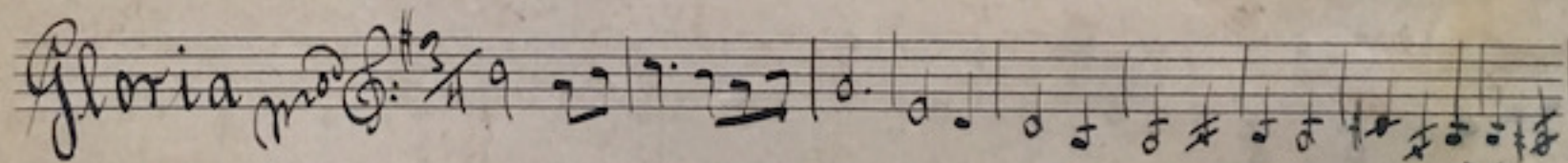
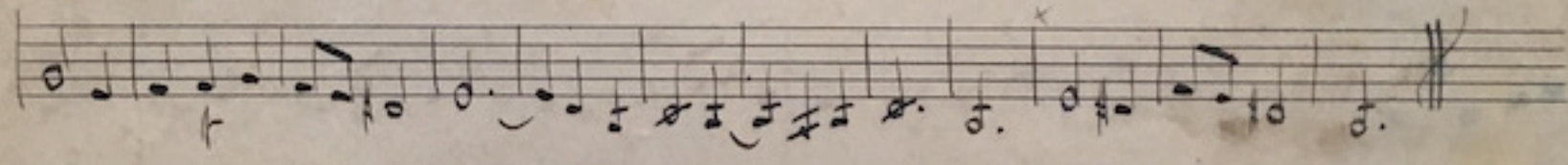
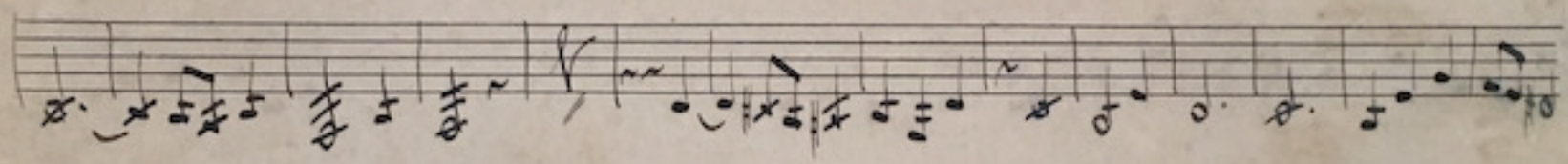
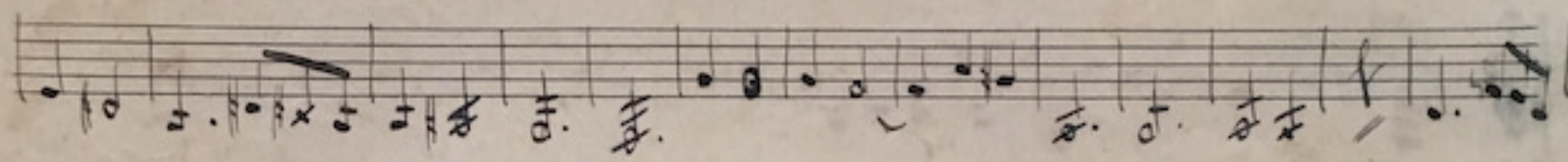
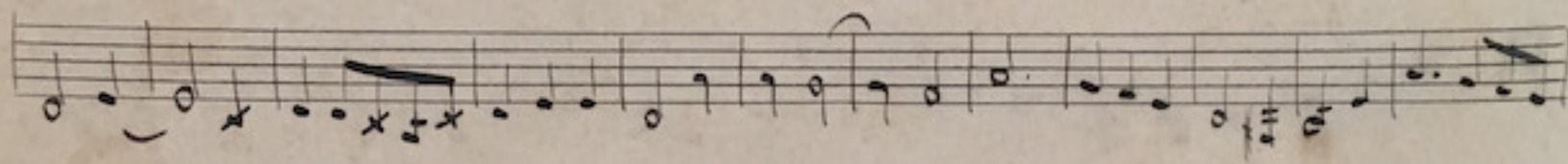
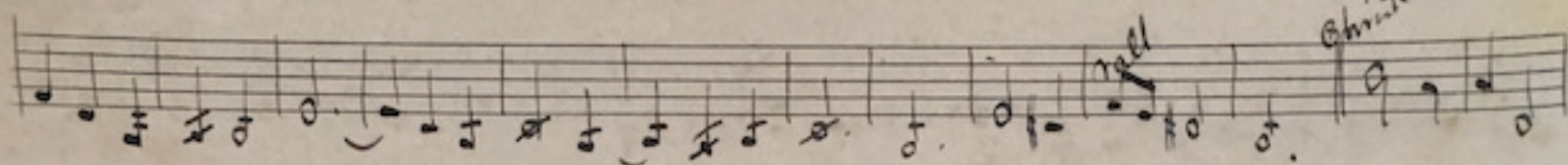
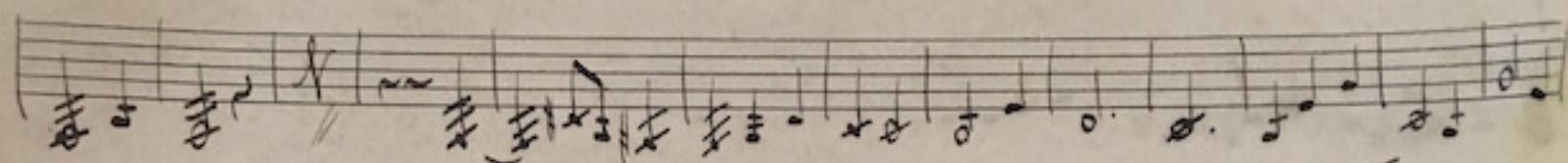
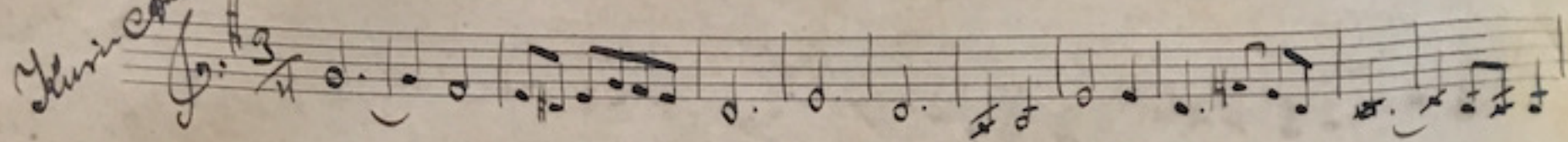
*Handwritten title or text, possibly "Chorale" or similar, written in a cursive script.*

Handwritten musical notation on ten staves. The notation is faint and appears to be a single melodic line, possibly for a voice or a single instrument. The staves are numbered 1 through 10 on the right side.

20  
Musique



2<sup>a</sup> Clarinette  
Missa Pontifical M<sup>re</sup> Perosi





Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings.

Key markings and sections include:

- Lento* (written above the third staff)
- pp* (written below the third staff)
- 3* (written below the third staff, indicating a triplet)
- com Vite* (written above the fifth staff)
- rall* (written above the sixth staff)
- Lento* (written above the seventh staff)
- Credo* (written in large cursive letters across the seventh staff)
- VIRE* (written in large capital letters across the eighth staff, preceded by a double bar line and a fermata)



A handwritten musical score on 11 staves. The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The manuscript is written in dark ink on aged, slightly discolored paper. The score begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and complex rhythmic patterns. There are some annotations in the margins, including 'pogo' and 'vivo'. The score ends with a double bar line and a final note.

BREVETÉ S. G. D. G.

31

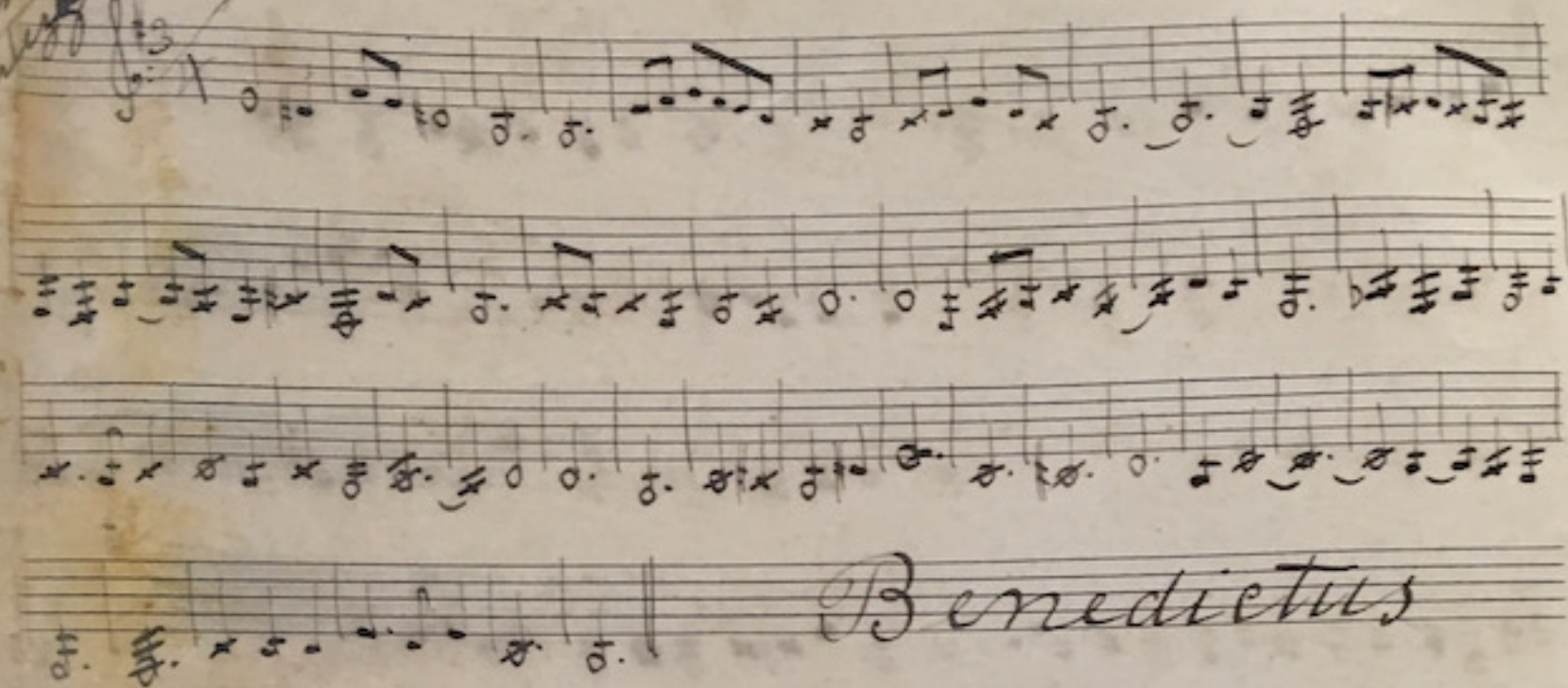
rall



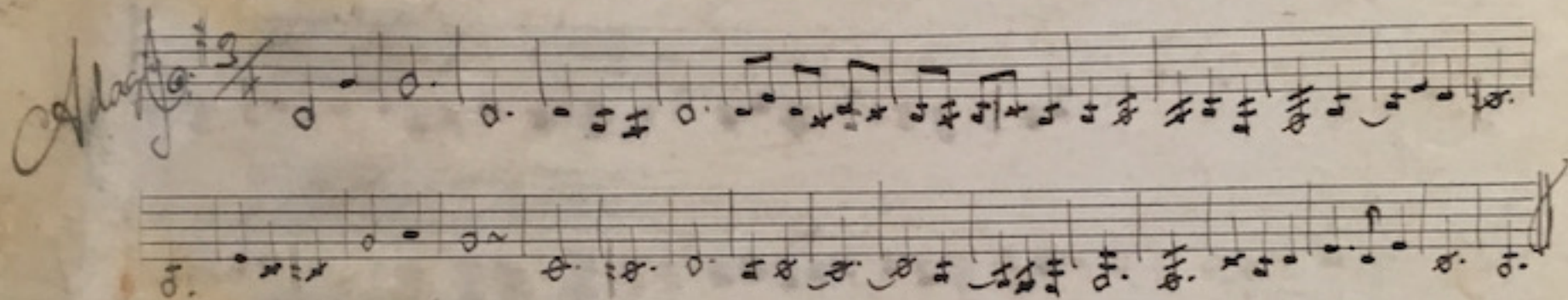
# Sanctus

Blam+

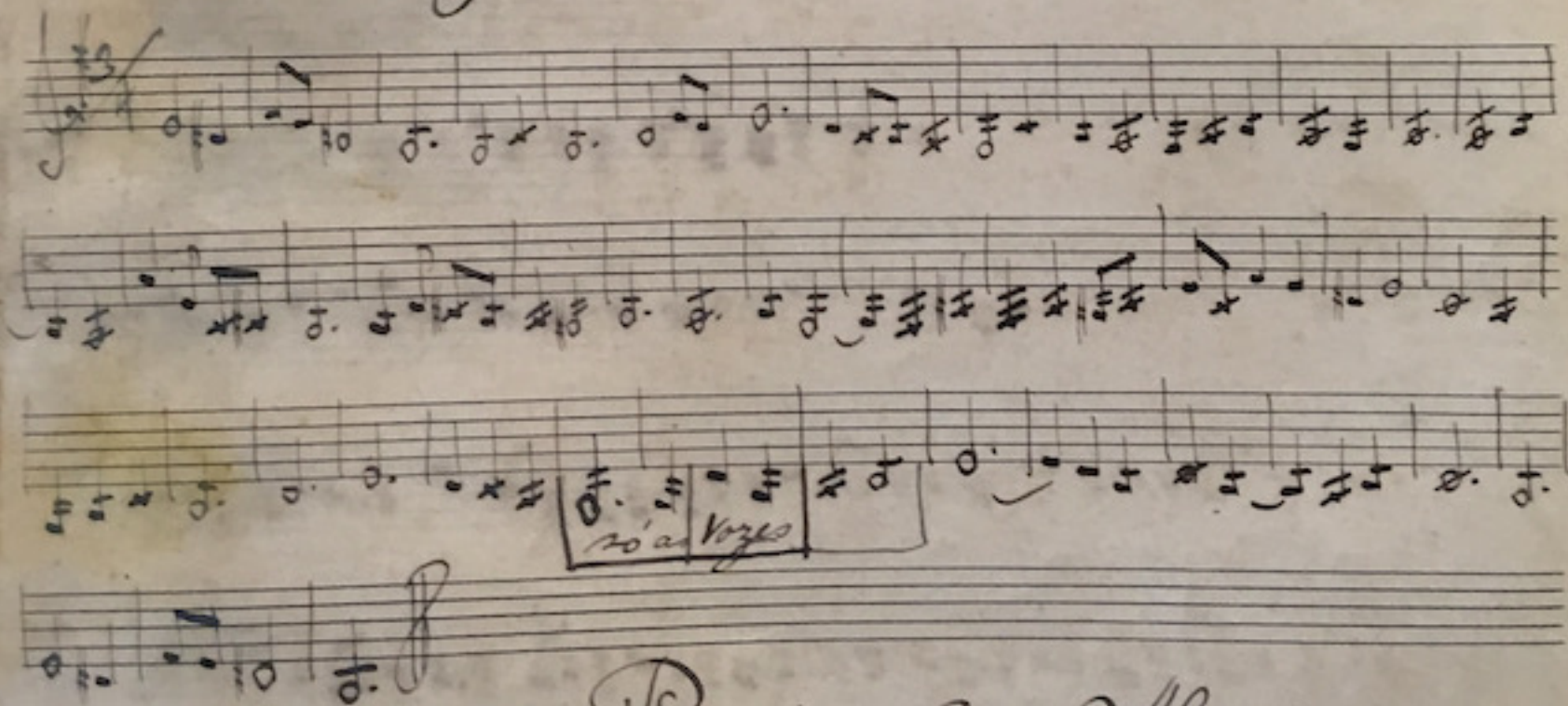
com  
Luteira



## Benedictus



## Agnus Dei

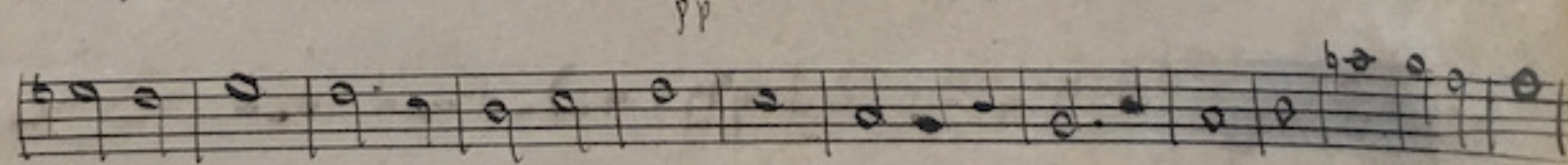
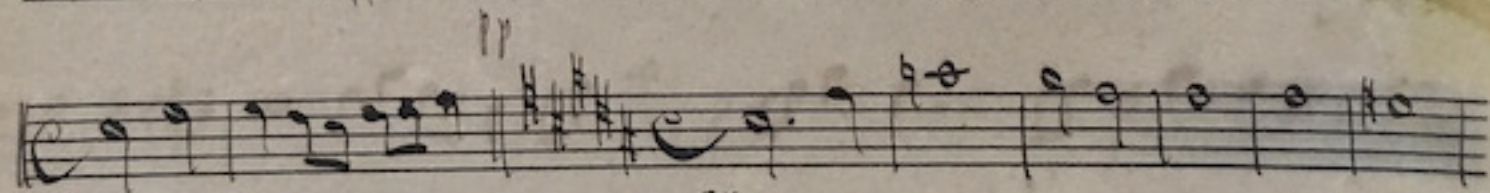
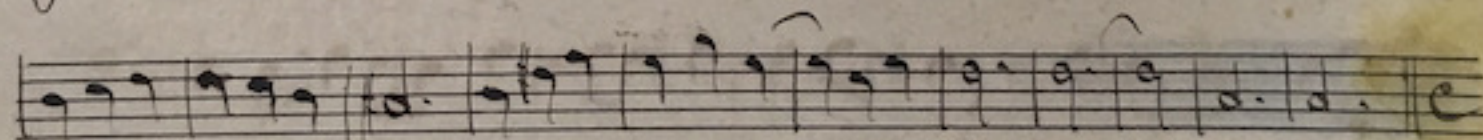
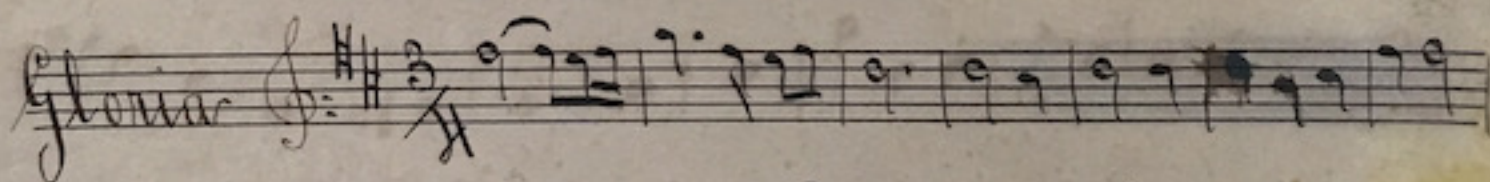
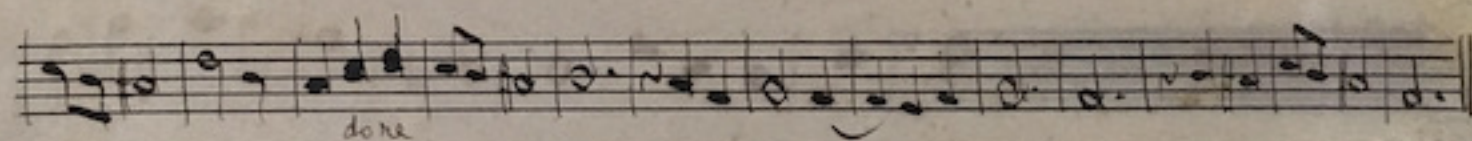
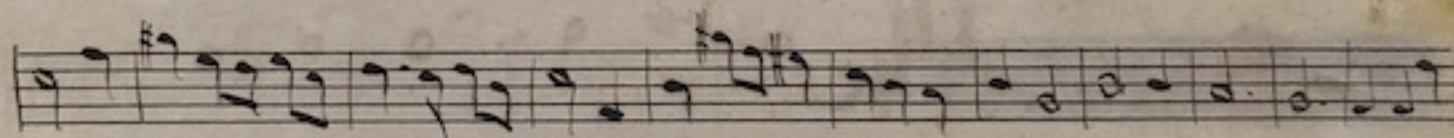
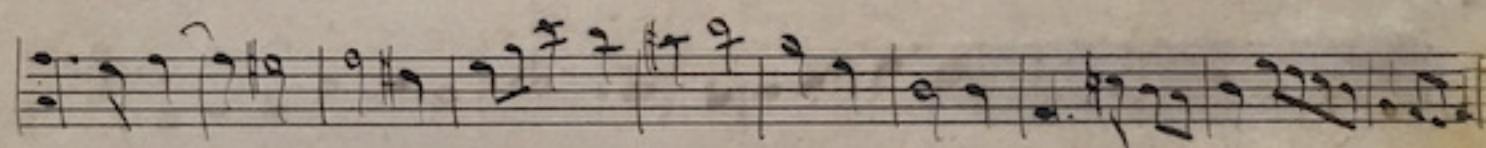
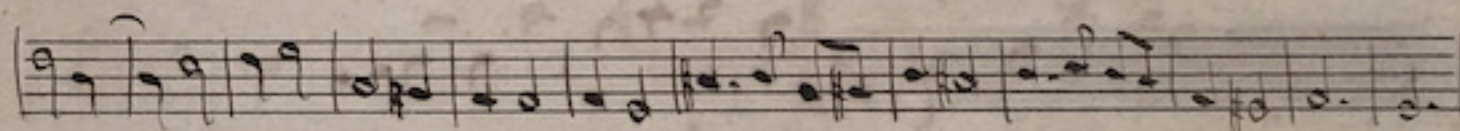
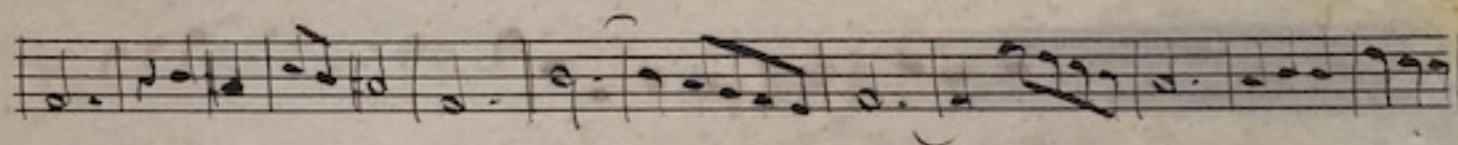
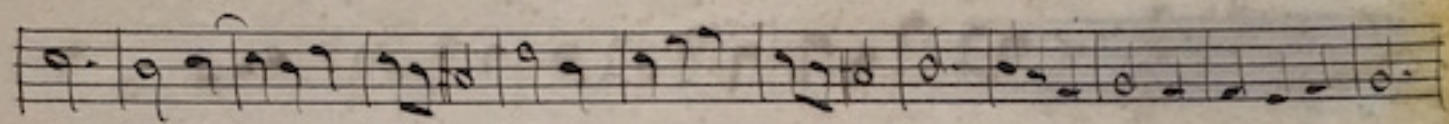
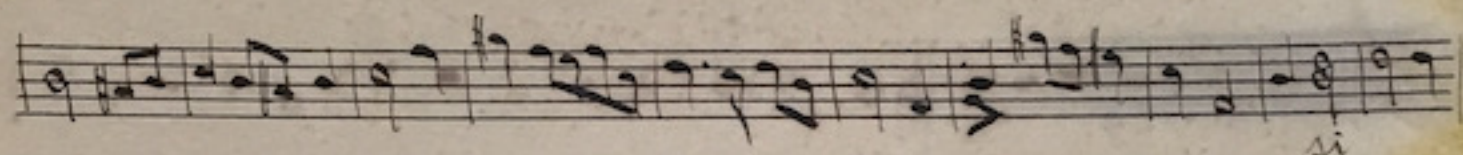
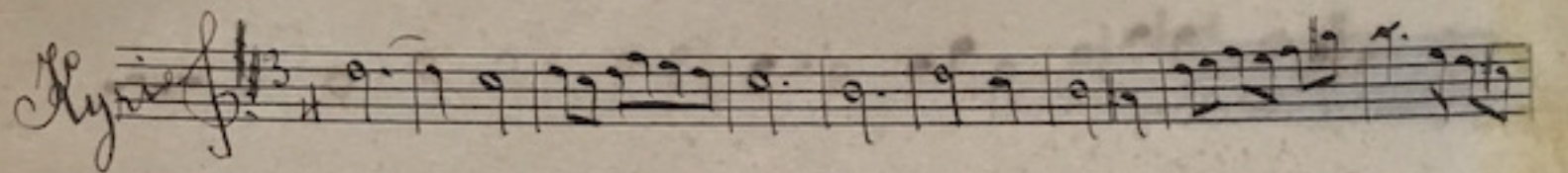


Pinda 2 de Abril de 1917  
2ª feira Santa  
João Antonio Pinda S. G. D. G.



Missa Pontifical e Prosi Pistão do

Saxophone em mi<sup>b</sup> Missa Pontificalis de  
pelo L. Prosi



VIRE

VIRE  
E



Handwritten musical score on a single page, featuring twelve staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The manuscript is written in a historical style, with some ink bleed-through visible from the reverse side. A large, stylized initial 'C' is present on the left margin. The paper is aged and shows signs of wear, including stains and foxing.

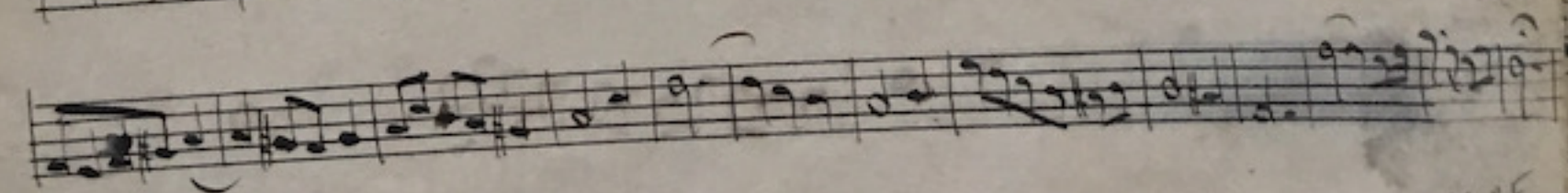
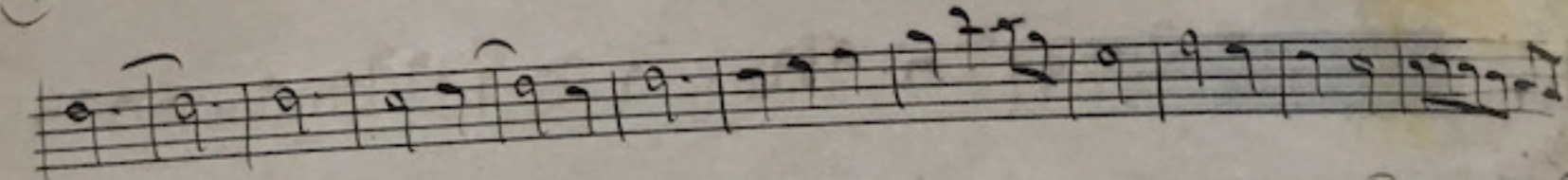
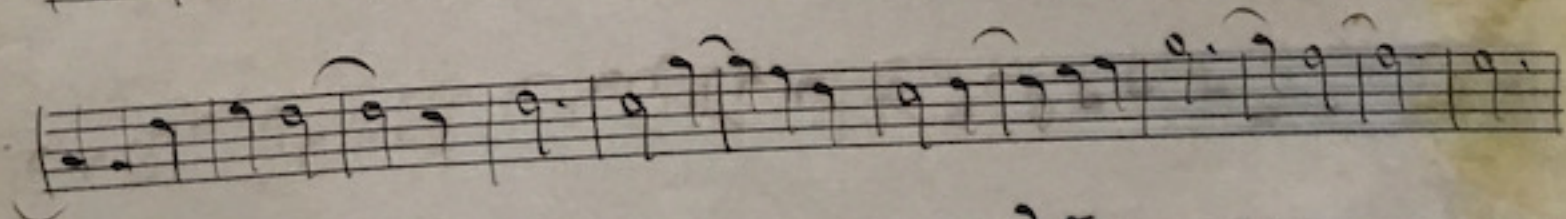
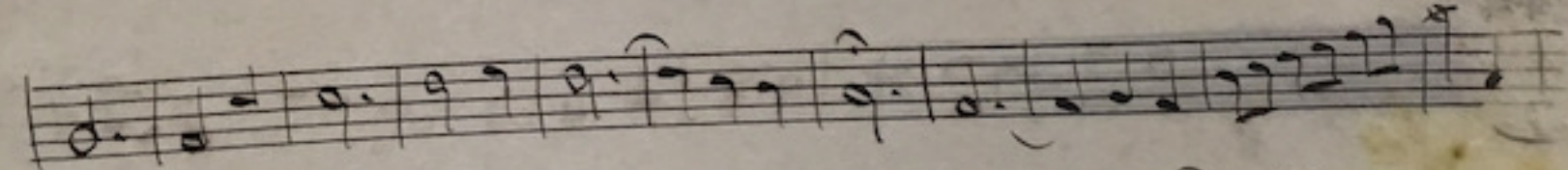
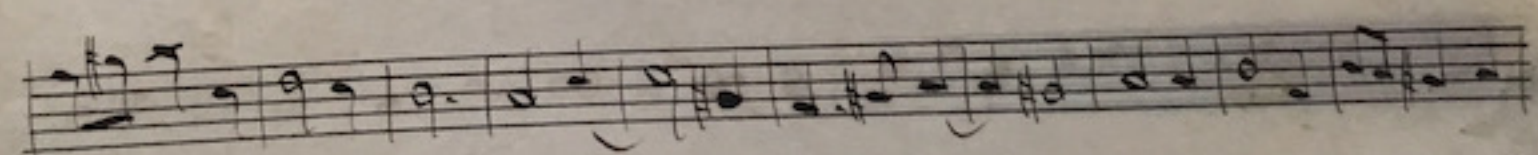
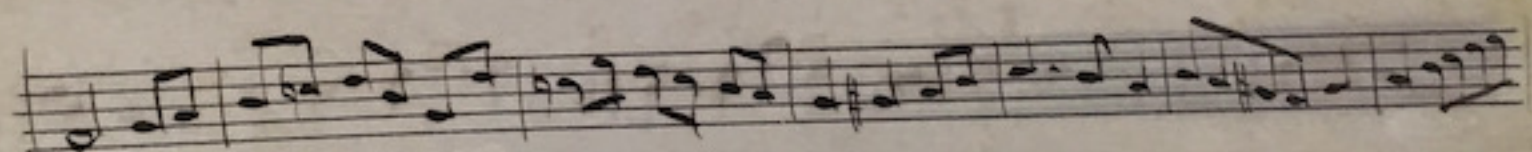
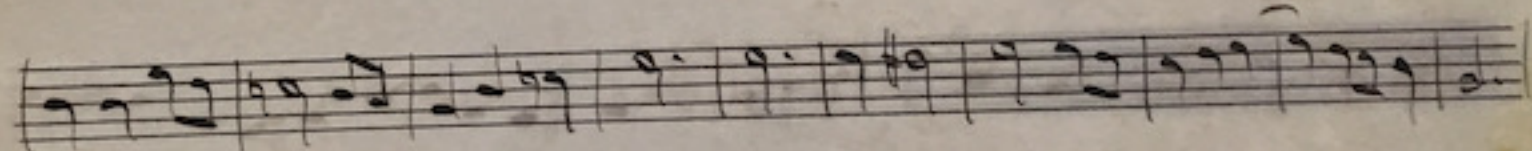
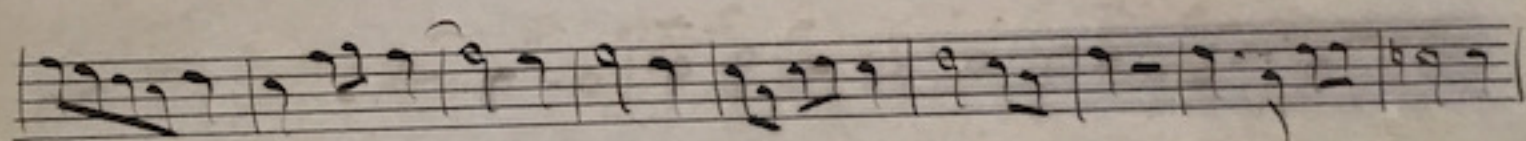
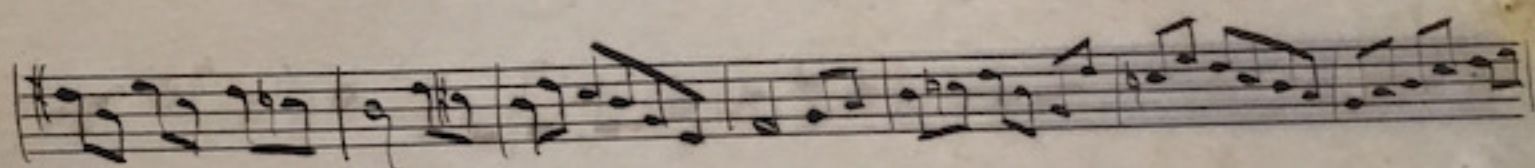
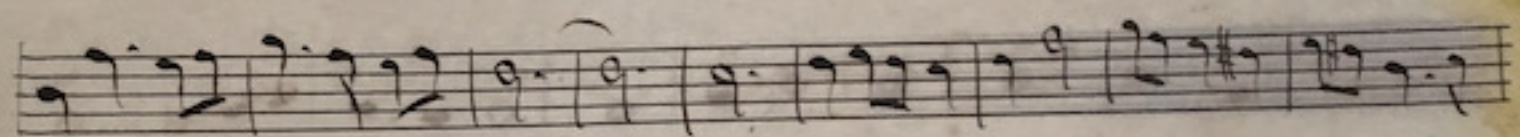
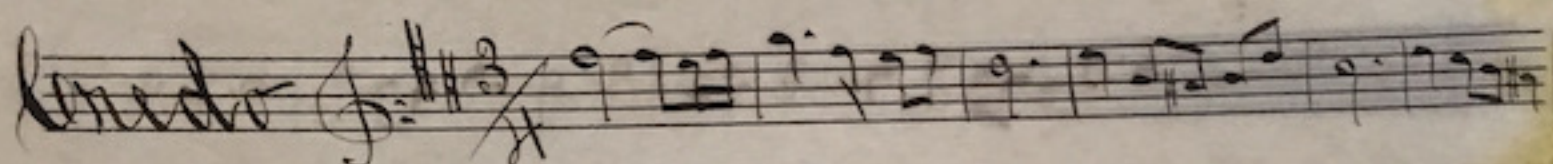
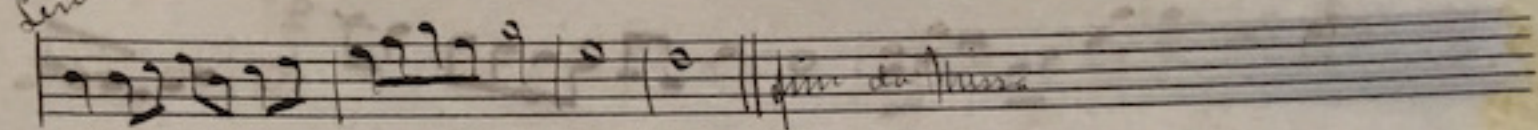
Partial view of the adjacent page, showing the continuation of the musical score. The word *Sento* is written above the first staff, and *And* is written above the second staff. The notation continues with various note values and rests.

*Vire*



Missa Pontifical e Prozi Pistão do

*lento*



VIRE

VIRE

VIRE

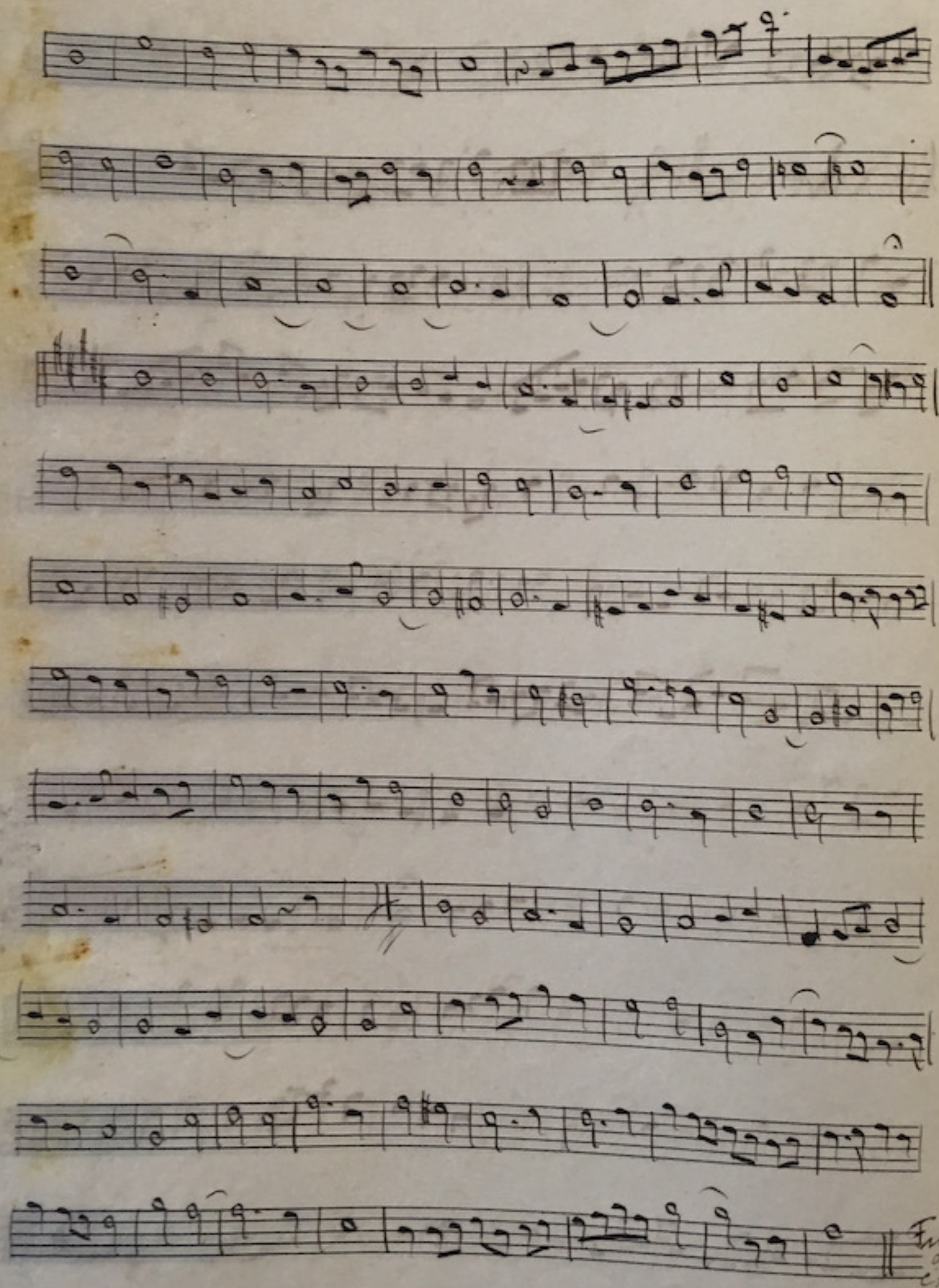


# Sanctus

Blamut

com  
Luter

Capella



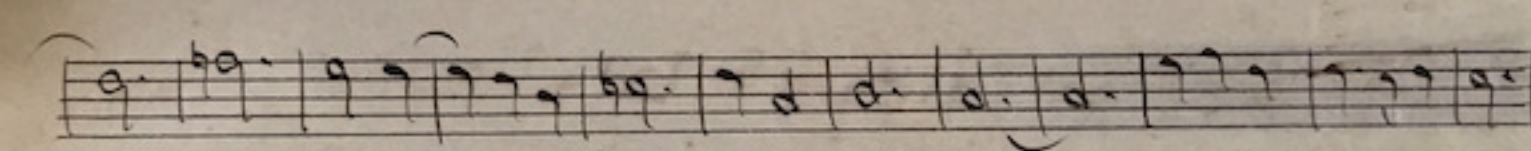
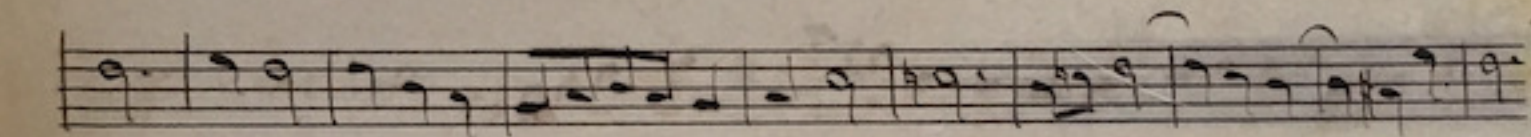
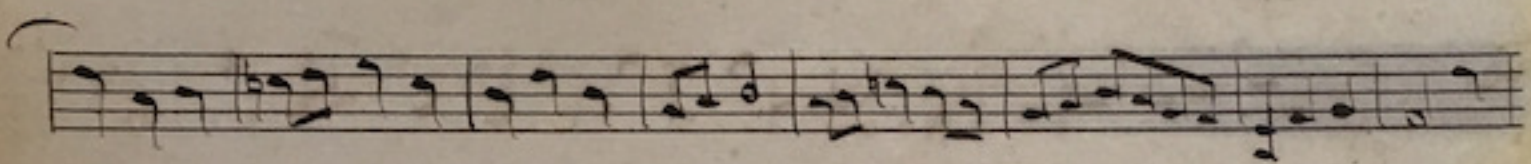
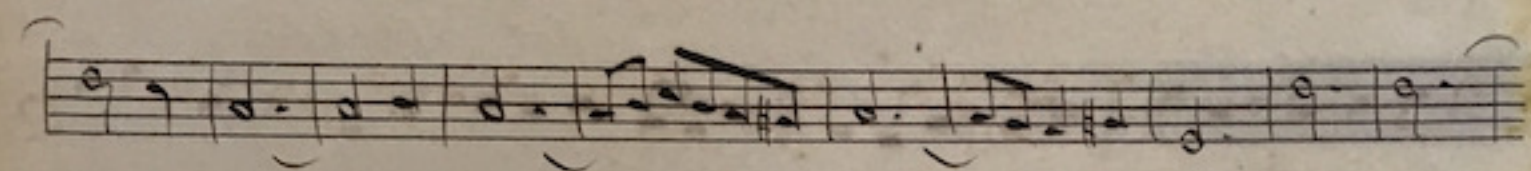
Sanctus

Benedictus

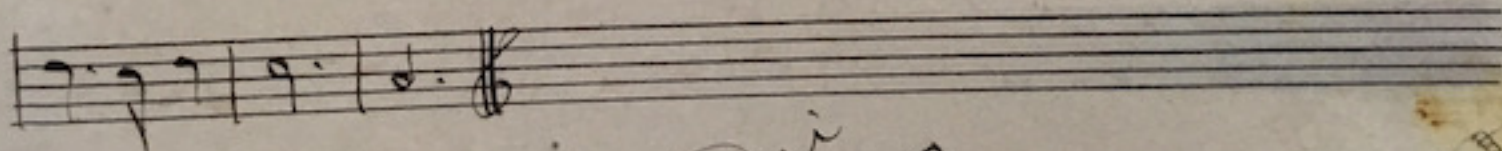
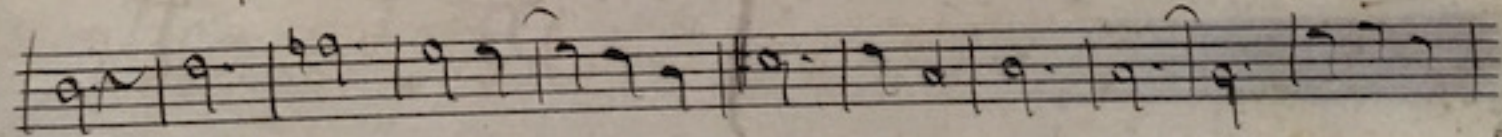
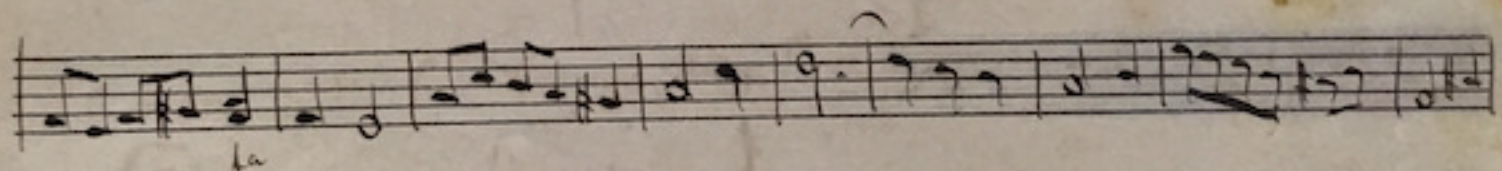


Missa Pontifical e Proxi Pistão do

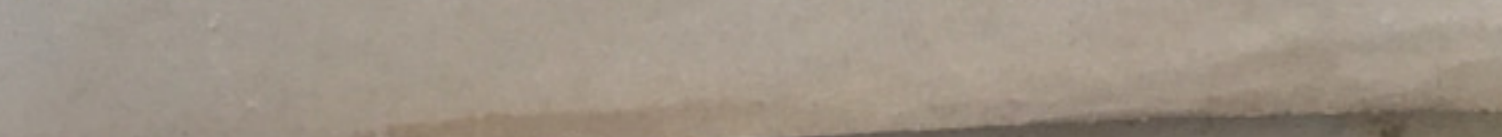
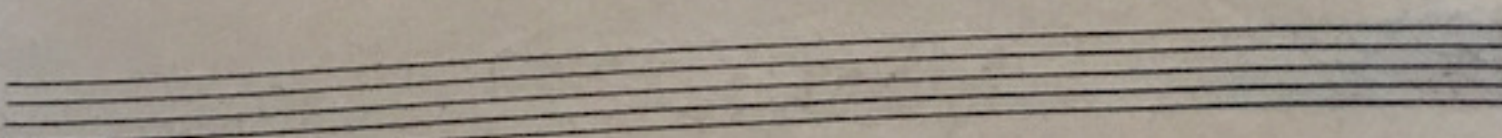
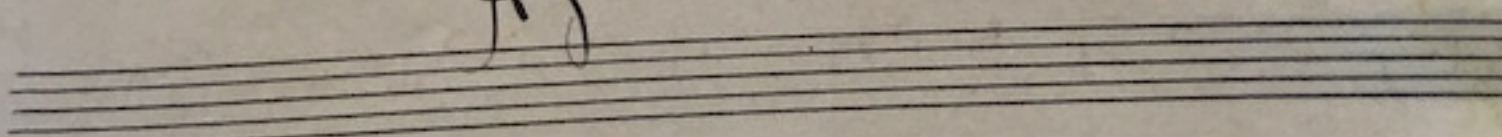
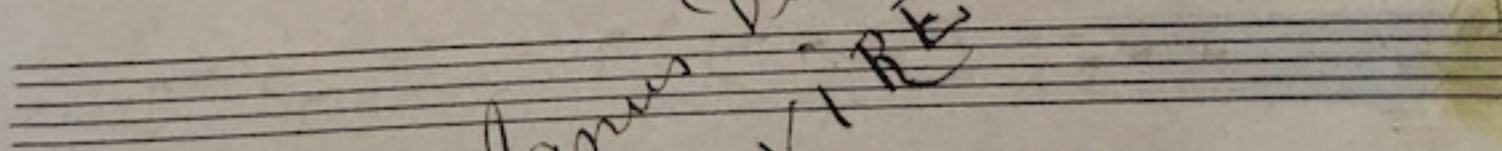
Sanctus



Benedictus *Adagio*



Agnus Dei  
VIRE



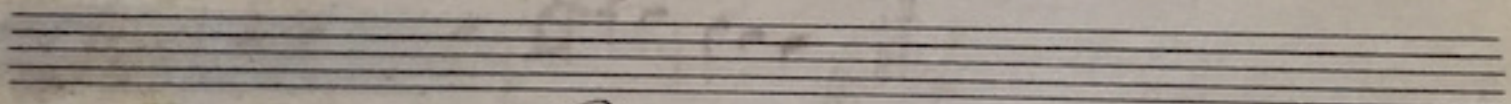
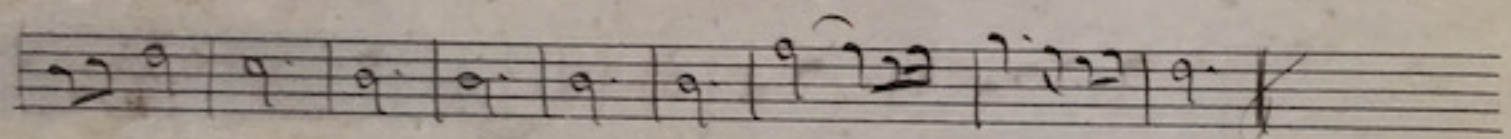
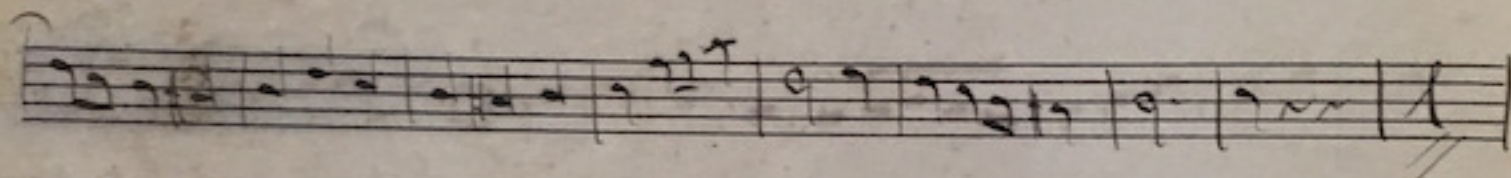
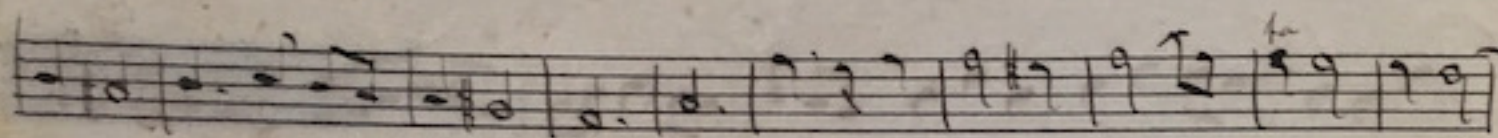
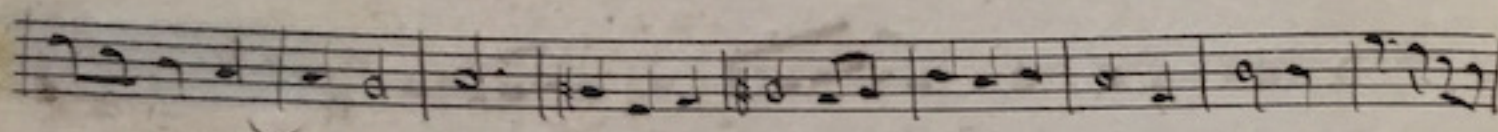
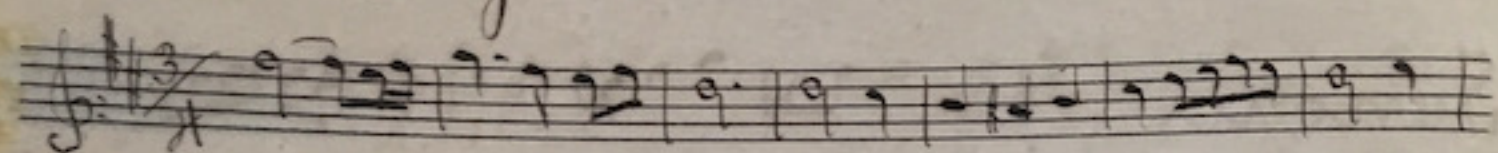
Fim  
do  
Credo



Sanctus

Blamit

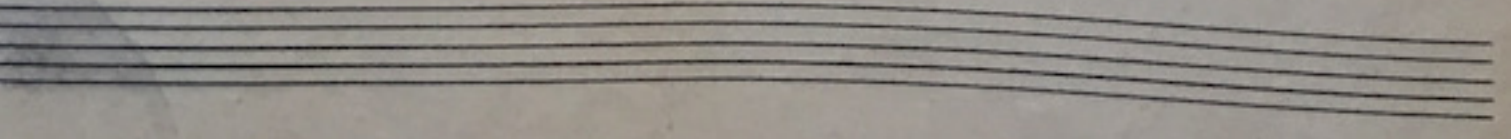
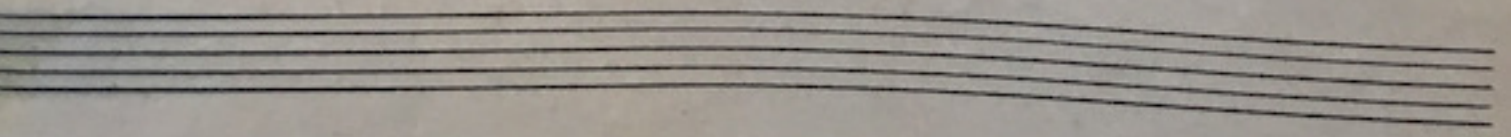
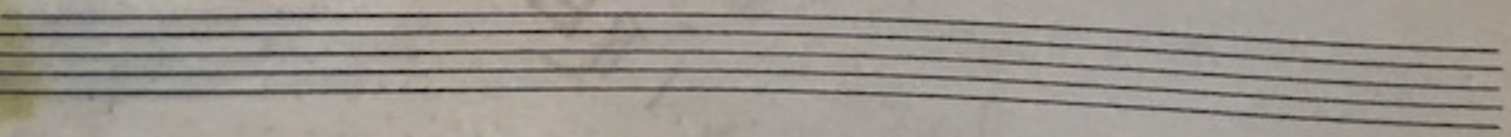
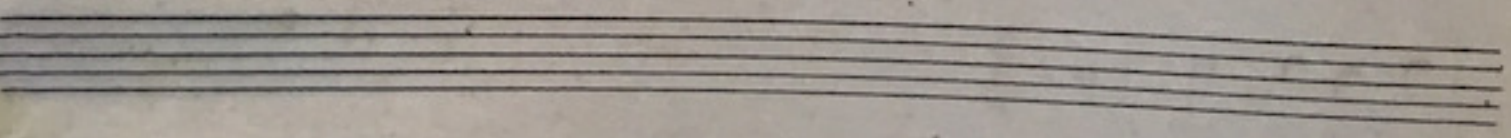
Agnus Dei



Pinda 21 de Março de 1932

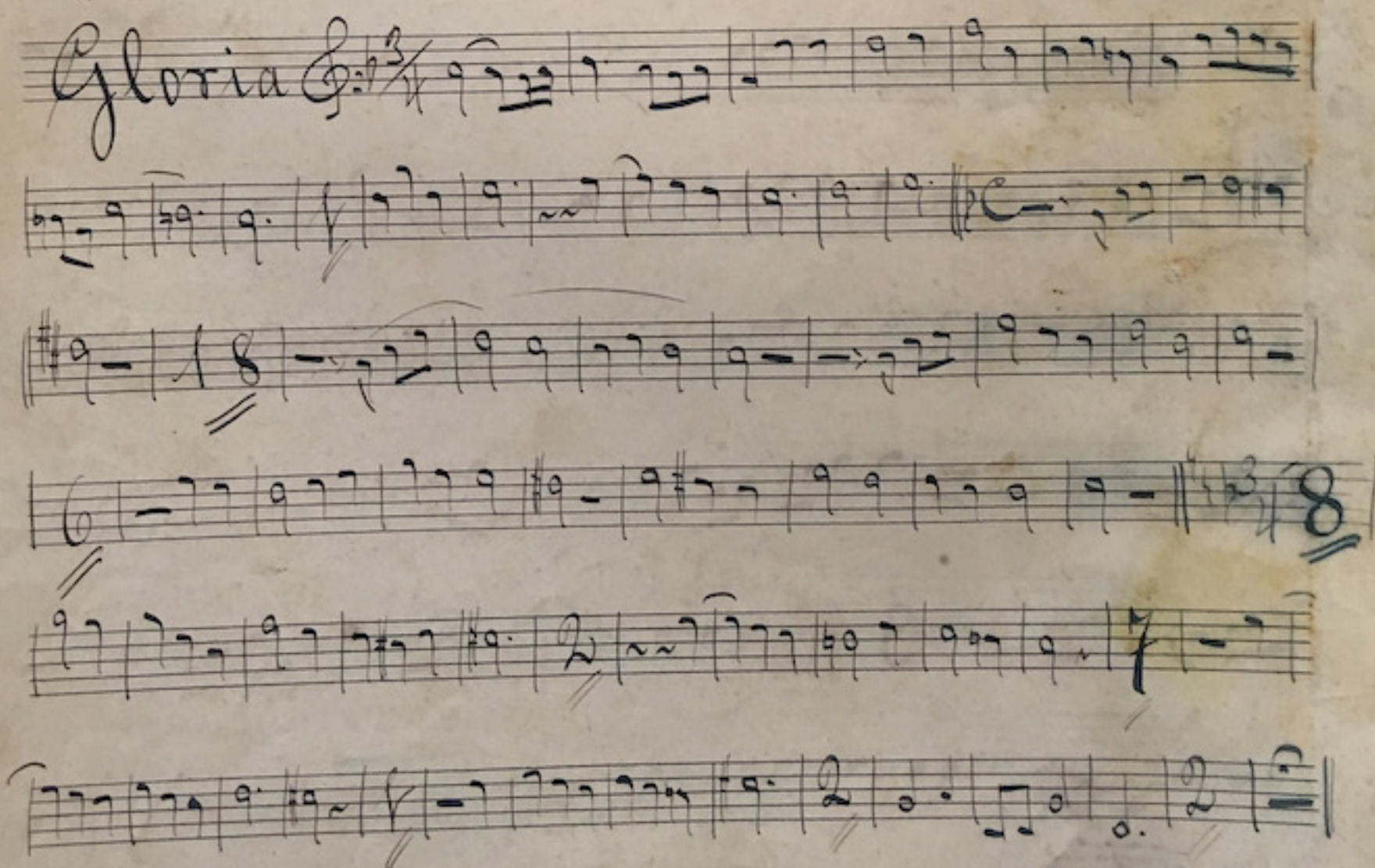
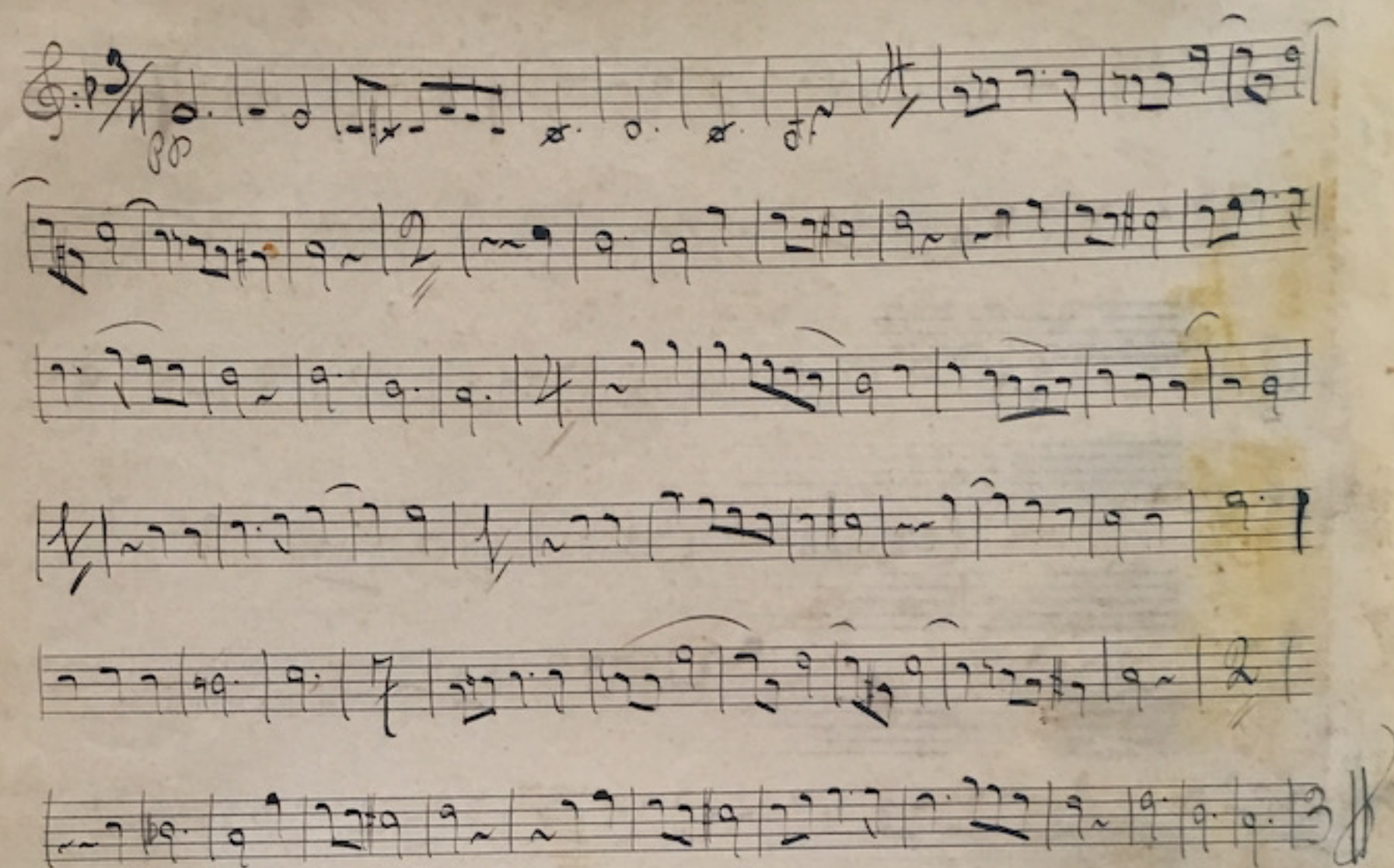
Segunda-feira Santa

João Antonio Romão





Missa Pontifical e Provi Pistão do





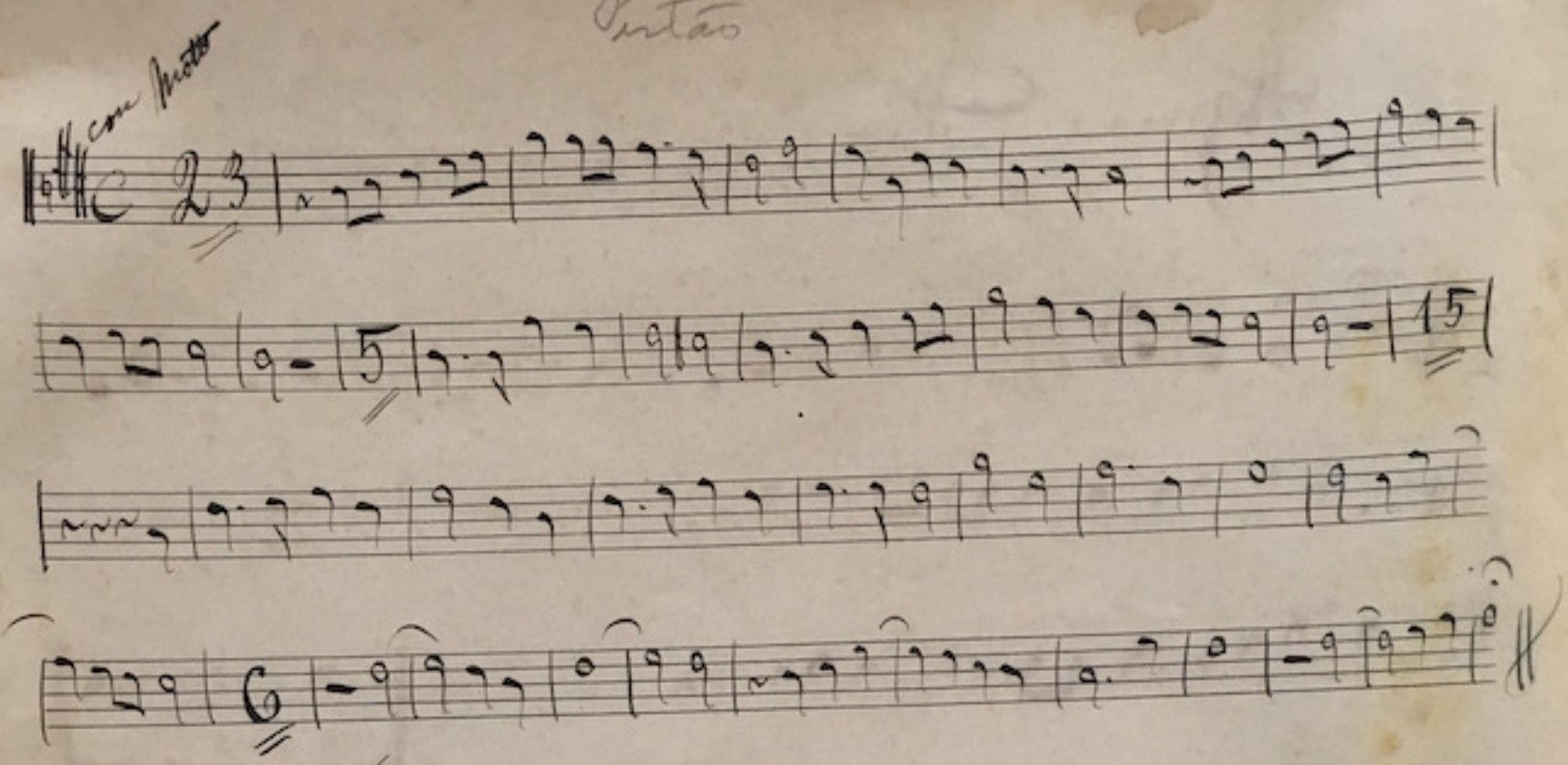
Handwritten musical score for "Credo" in G major, Op. 126, by Franz Liszt. The score is written on 15 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "1.º tempo". The score includes various musical notations such as notes, rests, and dynamic markings like "vivo" and "vita". There are also some corrections and deletions, indicated by crossed-out sections. The piece concludes with a double bar line and the number 12.



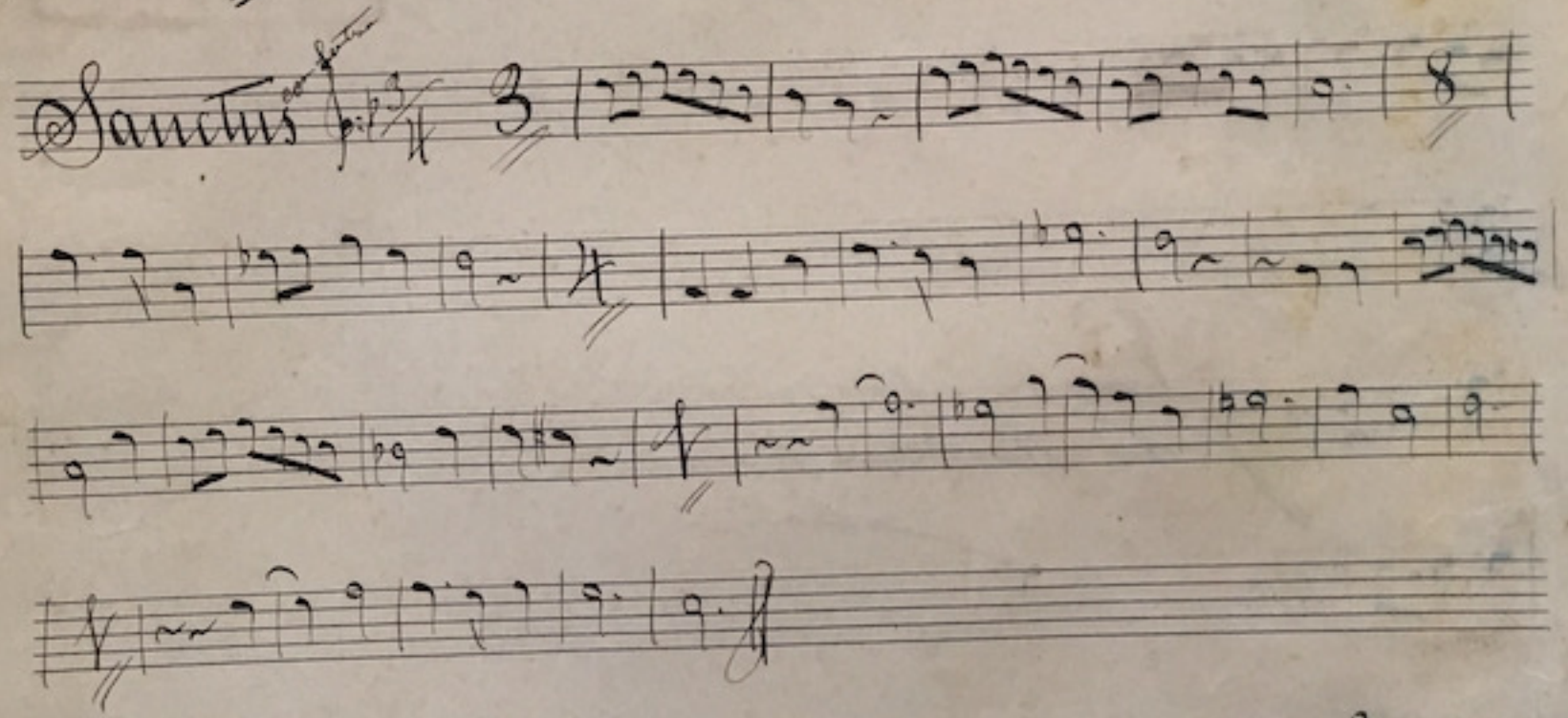
St. Germain

Portas

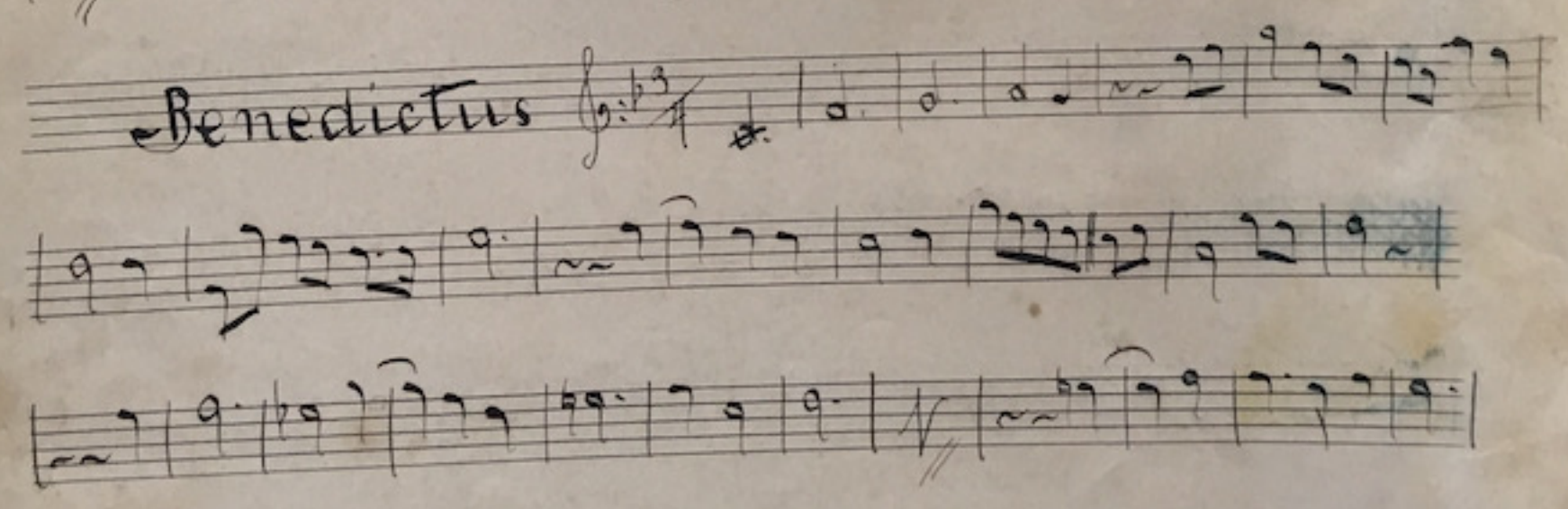
*con moto*



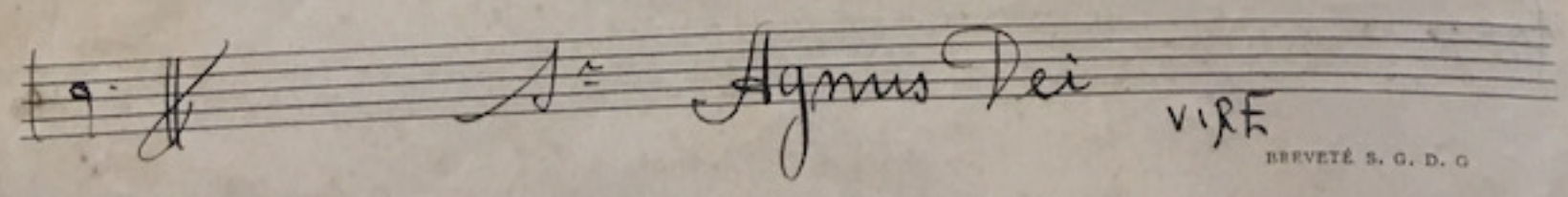
*Sanctus* *con moto*



*Benedictus*

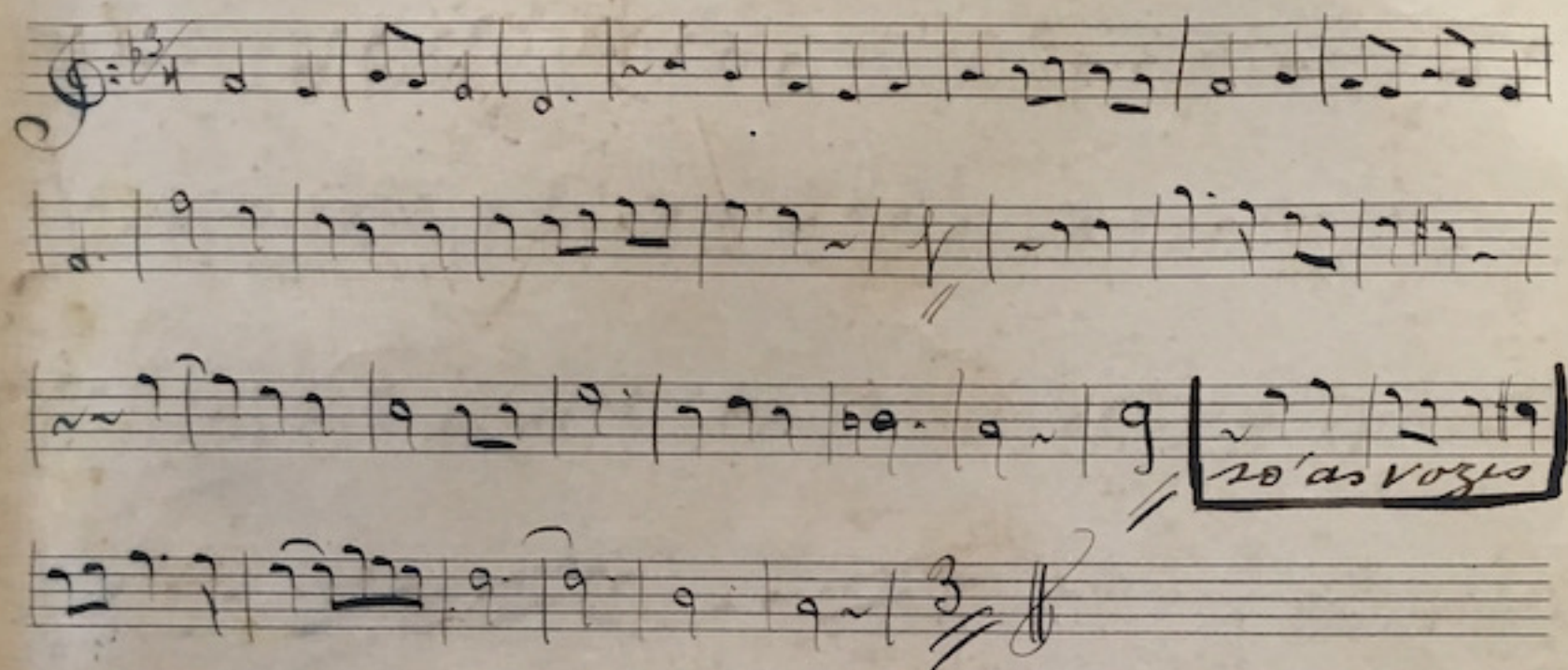


*Agnus Dei* *VIRE*





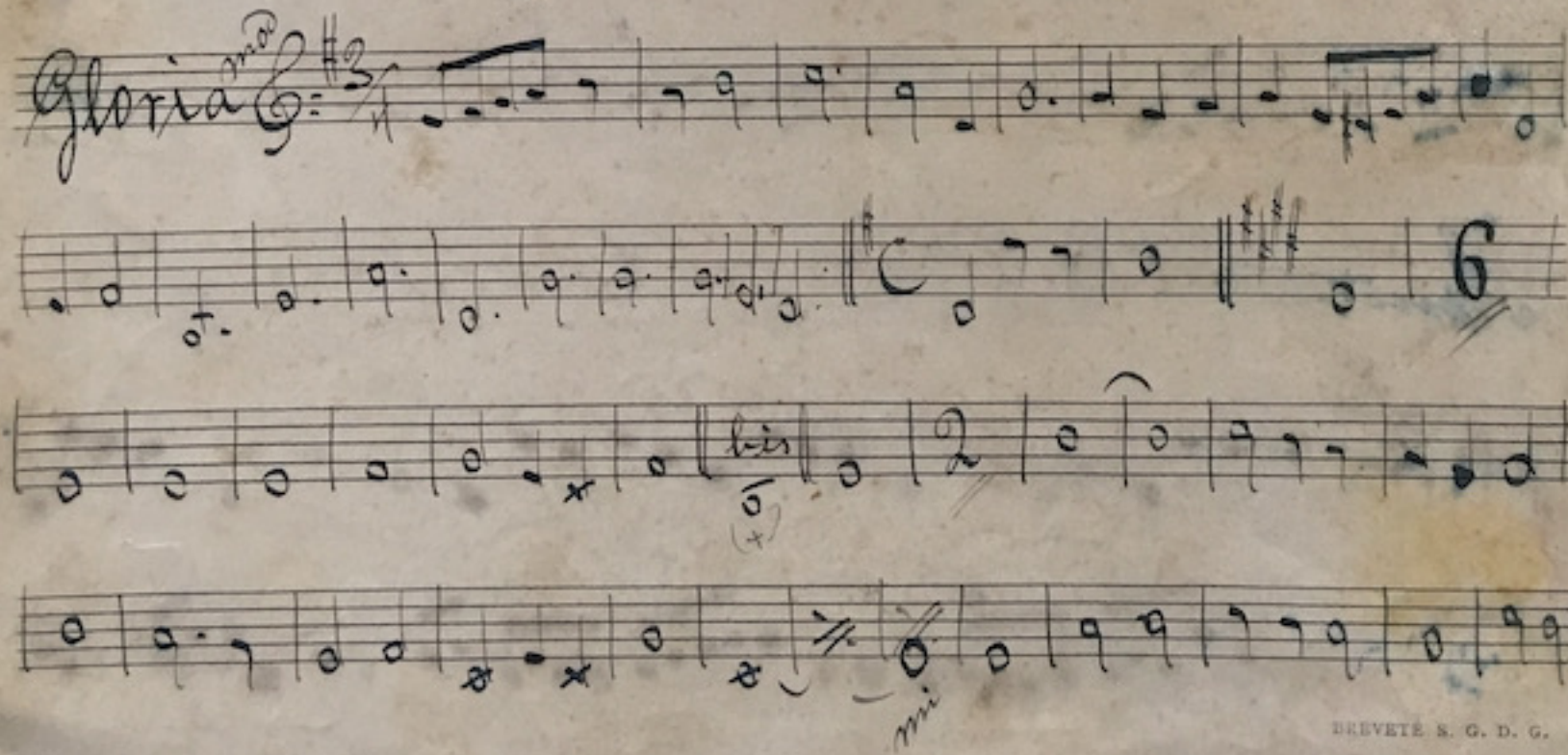
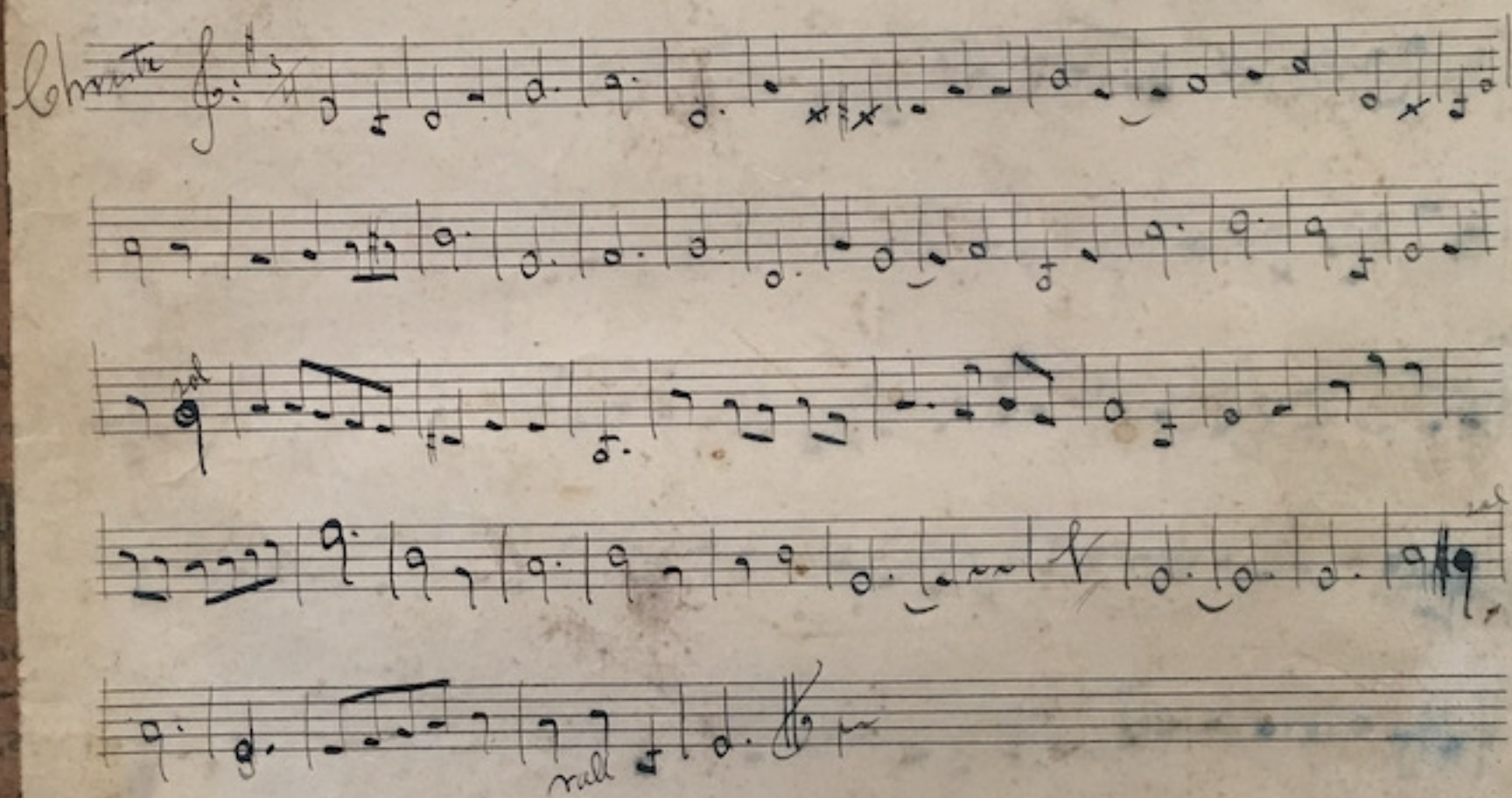
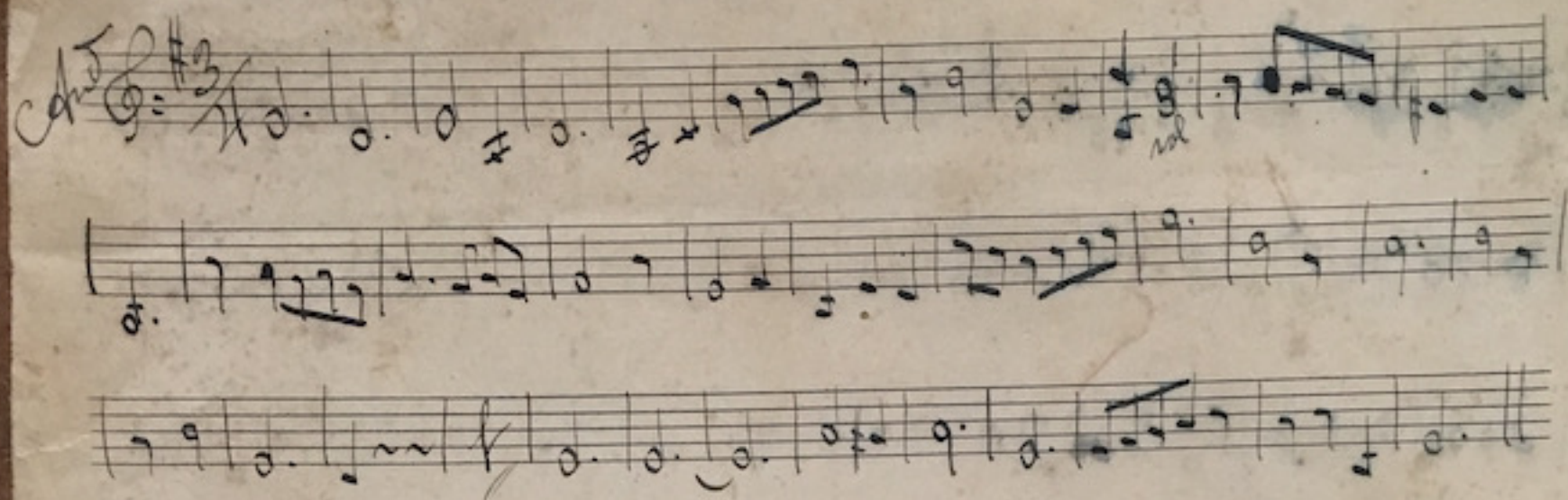
# Agnus Dei



Pinda 6-9-916  
João Antonio Romão



Bombardini solo (C Bass) *Missa Pontifical* "Vire"



BREVETÉ S. G. D. G.

VIRE



Handwritten musical score on ten staves. The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and accidentals. There are several key signatures and time signatures, including 3/4, 3/8, and 2/4. Some staves have 'x' marks below the notes, possibly indicating fingerings or specific performance instructions. The paper is aged and shows some staining.

*Lento* | o | o | o | o | *8 fin* Credo

*Cello* | *3* | Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, continuing the piece. It includes various note values and rests, ending with a double bar line.



*Primo*

Handwritten musical notation on three staves. The first staff contains a series of eighth and sixteenth notes. The second staff features a mix of eighth, sixteenth, and quarter notes. The third staff consists of a sequence of quarter notes.

*Andante*  
*pp*

Handwritten musical notation on two staves. The first staff begins with a treble clef and contains a series of quarter notes. The second staff continues the melody with a mix of eighth and quarter notes.

*Vivo*

Handwritten musical notation on two staves. The first staff contains a series of quarter notes. The second staff features a mix of eighth and quarter notes.

*con molto*

Handwritten musical notation on two staves. The first staff contains a series of quarter notes. The second staff features a mix of eighth and quarter notes.

Handwritten musical notation on one staff, consisting of a series of quarter notes.

Handwritten musical notation on one staff, consisting of a series of quarter notes.

Handwritten musical notation on one staff, consisting of a series of quarter notes.

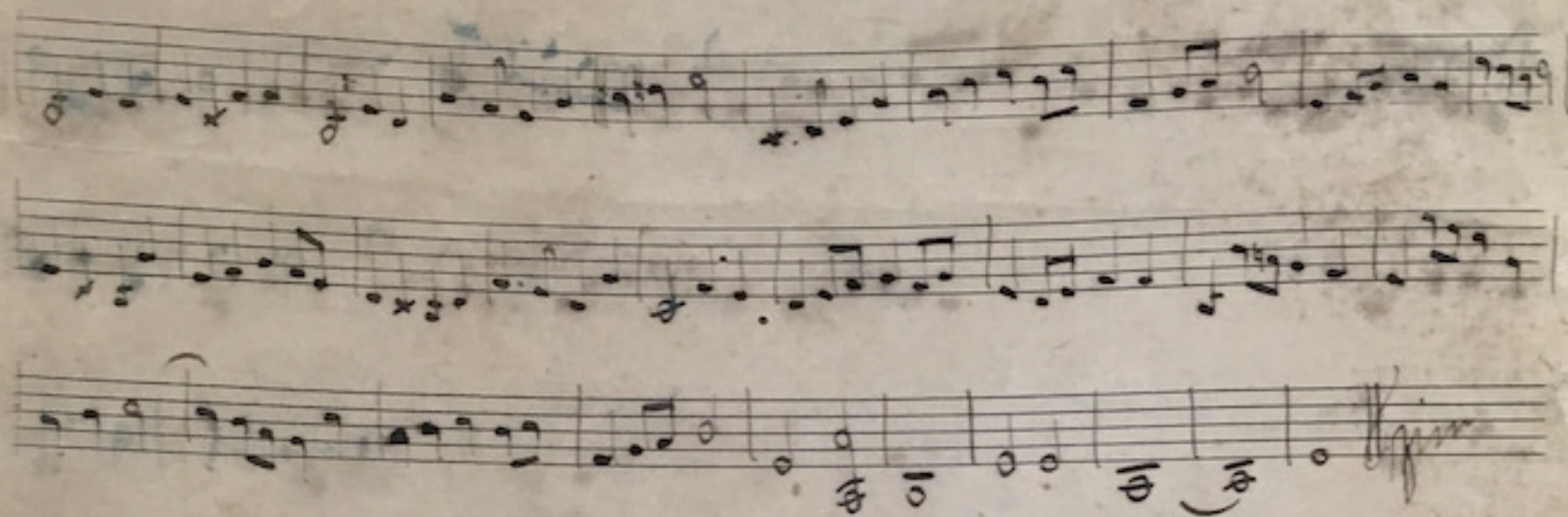
BREVETÉ S. G. D. G.

*VIRE*

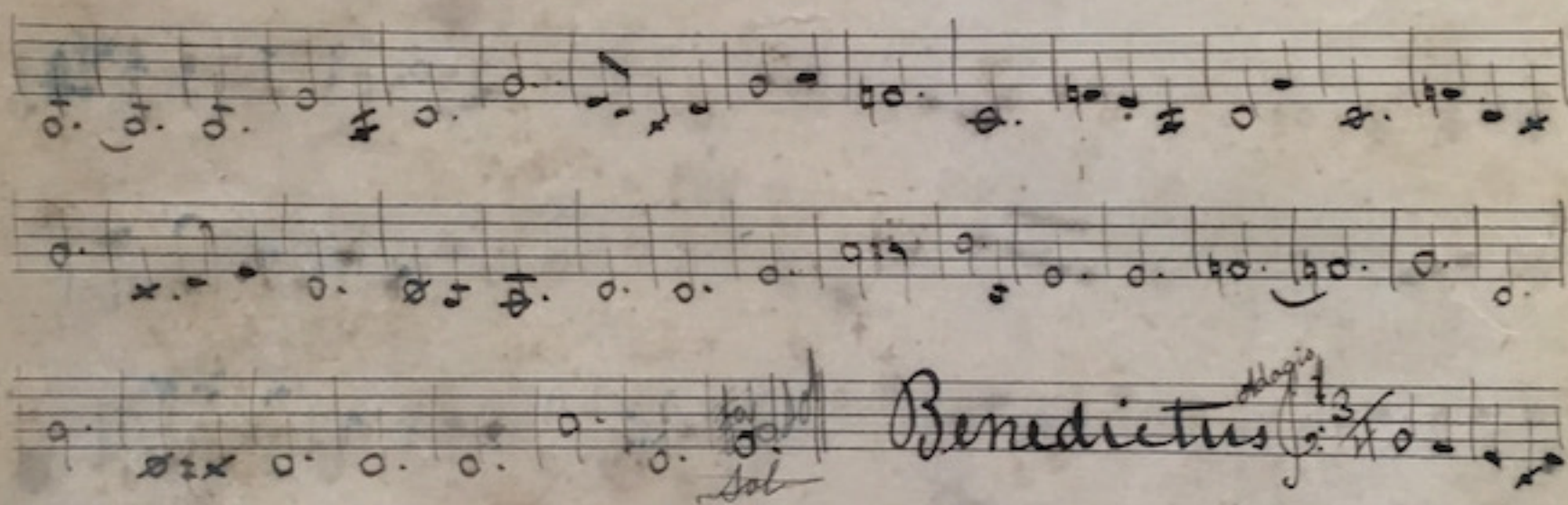
*VIRE*



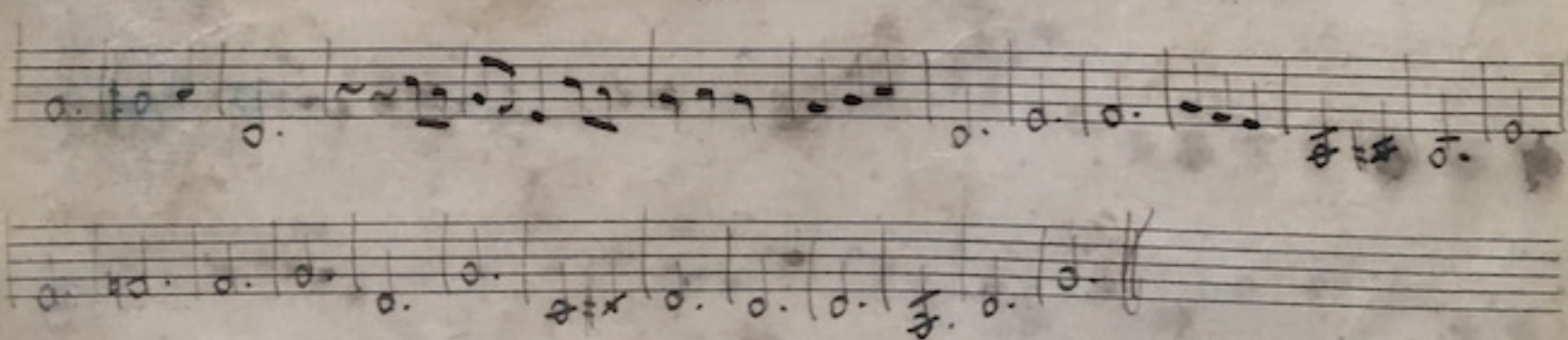
Bambardino



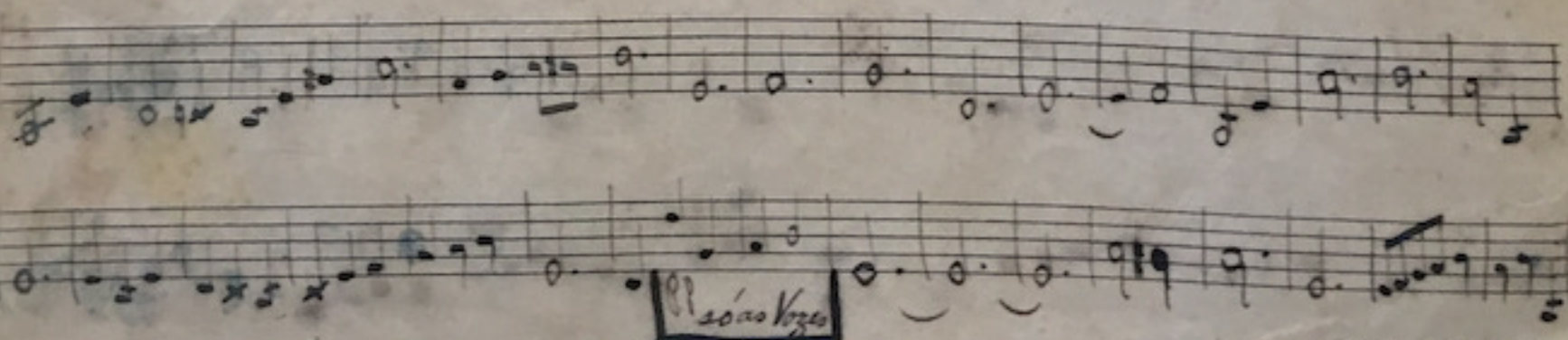
Sanctus



Benedictus



Agnus Dei



BREVETE S. G. D. G.

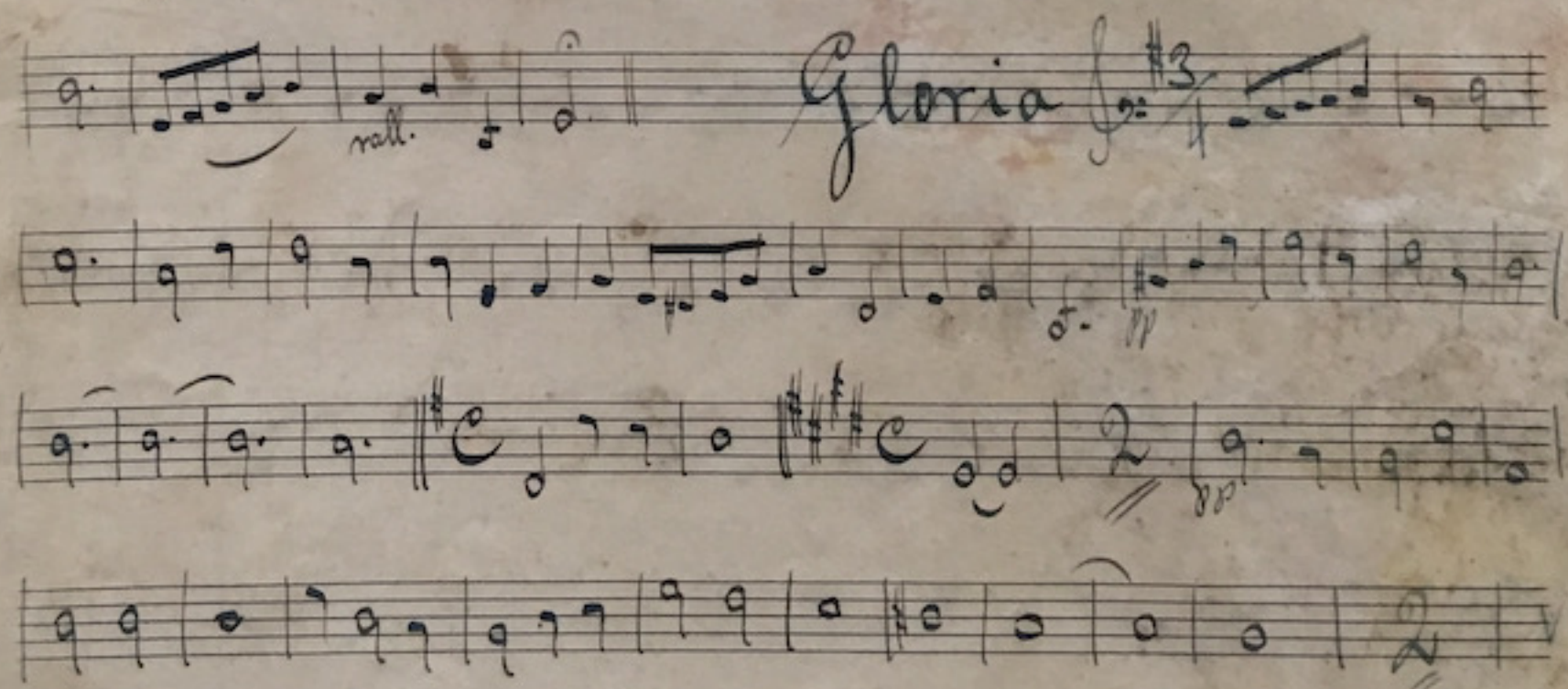
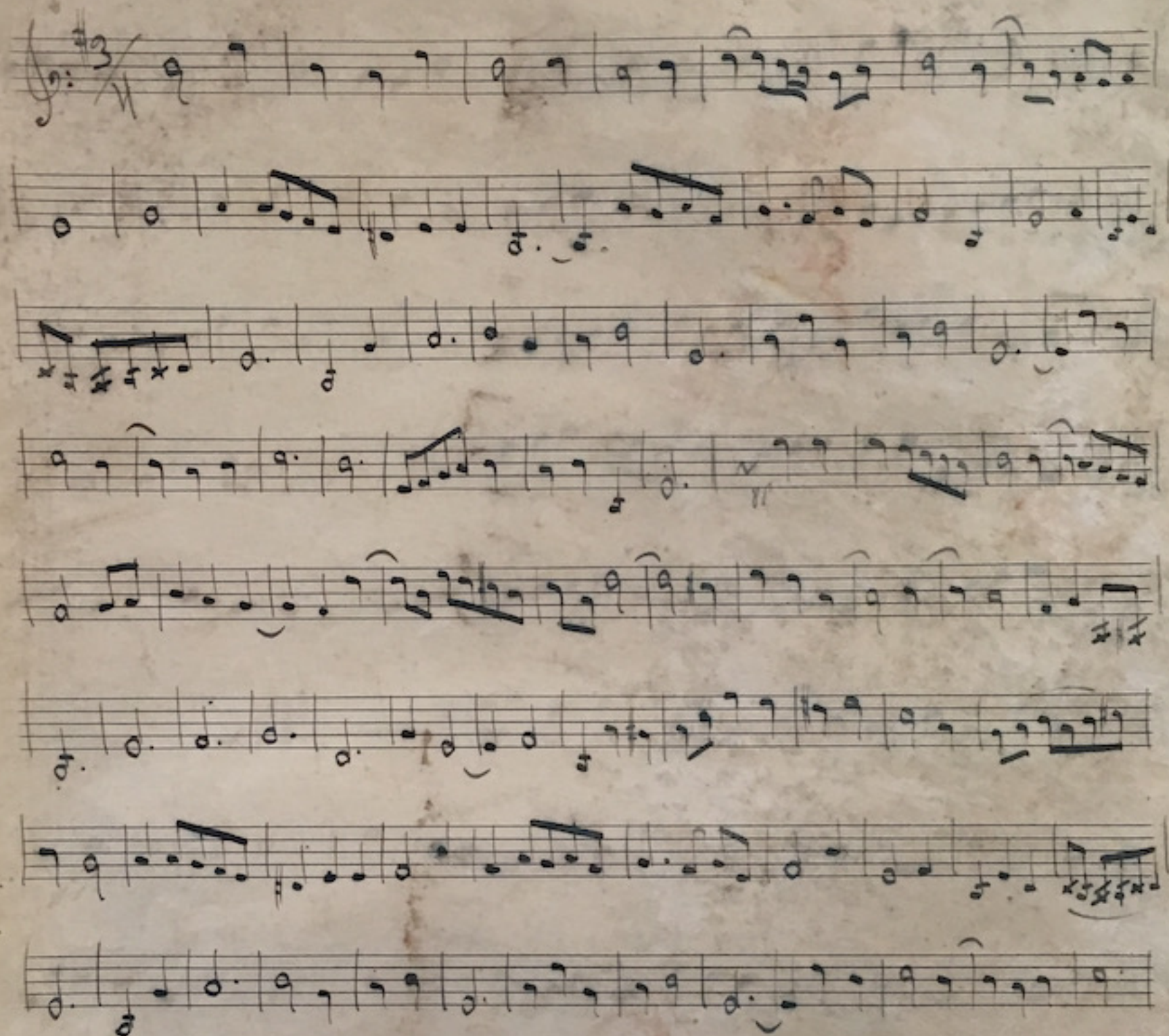
Pinda 29-3-1917



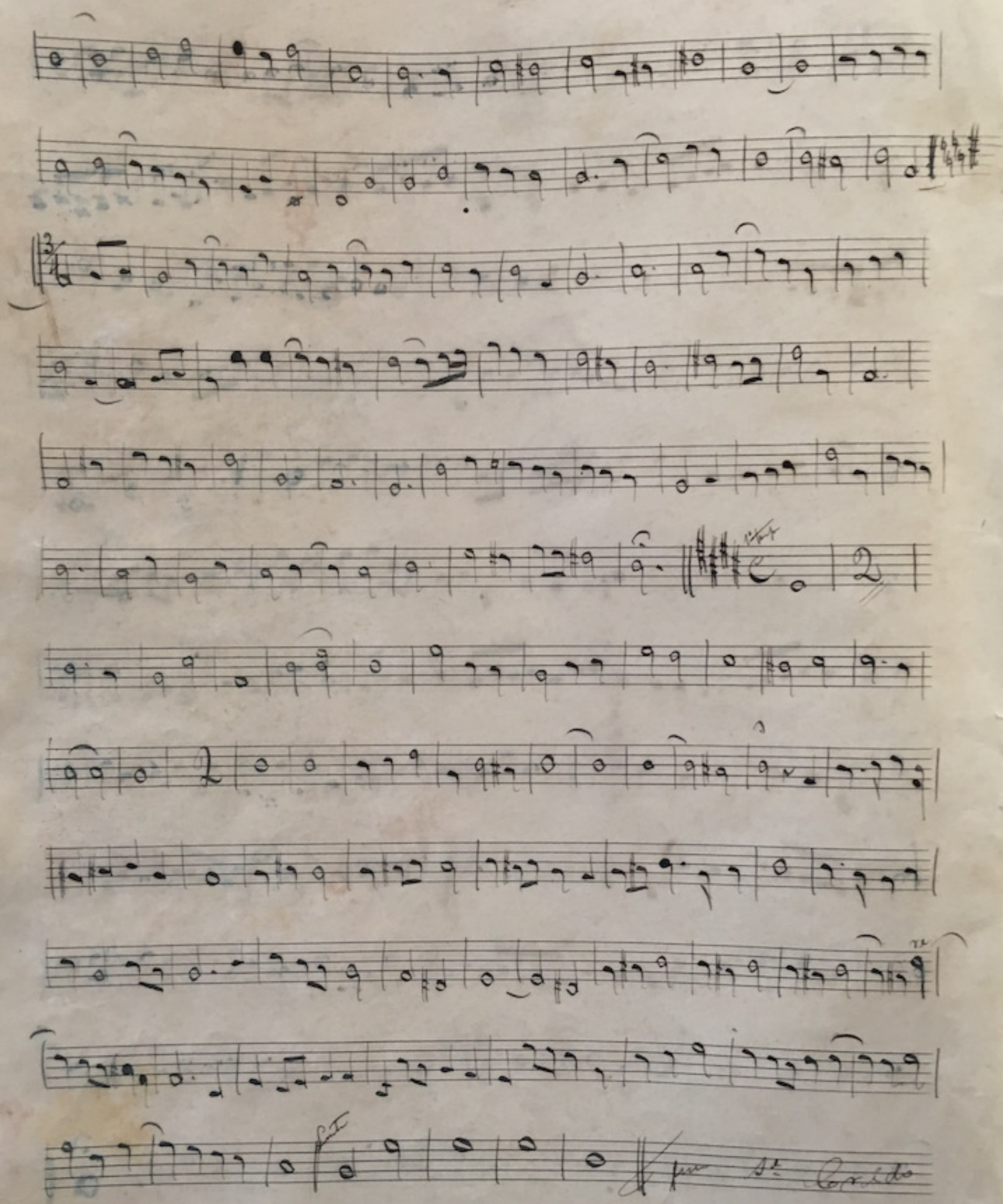
# Missa Pontifical

*Perosi*

*Bombardino*







BREVETÉ S. G. D. G.

Vienna 29-3-1717



# Credo

*Andante*

